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LA HABANERA AND I COMPAGNACCI, NEW HERE, ARE PRESENTED BY THE METROPOLITAN OPERA

While the Former Opera Had Previously Been Given in Boston, Years Ago, the Latter Was Heard for the First Time in America—Neither Scores an Emphatic Success—Other Offerings of the Week Also Attract Large Audiences—Another Splendid Sunday Night Concert

The Metropolitan Opera on Wednesday evening, January 2, produced a double bill, Laparra's *La Habanera* and Riccietelli's *I Compagnacci*, both operas new to New York, the latter new to America. Laparra's opera is not exactly a novelty since it will be sixteen years old on February 26, having been produced at the Opera Comique, Paris, on that day in 1908. *I Compagnacci* faced the footlights for the first time on April 10, 1923, at the Teatro Constanzi, Rome. *La Habanera* had been done in this country several years ago by the Boston Opera Company, but it never happened to get a performance in New York.

La Habanera came first. Raoul Laparra made his own book. It is a tragic affair with one murder, one death of broken heart and one case of incipient paresis in an hour and a half. The trouble is that the subtitle might be "Going, Going, Gone," for the first scene is splendid, the second one still effective, but the third—at least as done at the Metropolitan—a terrible letting down, which almost spoils the effect of the whole. The music, though sounding distinctly conservative today in its harmonies, is fascinating rhythmically, and the orchestration done with a practised hand. Mr. Laparra frequently wants crass effects, and knows how to get them. It is vigorous, dramatic, virile music and the *Habanera* tune, the ever recurring motive of the opera, is very attractive in itself and adapted to the varying situations in which it is used with exceeding cleverness. Indeed, if the third act—or rather the second scene of the second act—only kept up musically and dramatically to the standard of the first two, the opera would be a real little masterpiece for the stage.

The story is brief and bloody. Ramon, jealous of his brother, Pedro, betrothed to Pilar, stabs him to death. Pedro's ghost appears to Ramon, who has become betrothed to Pilar. Ramon and Pilar visit Pedro's grave together; his spirit reaches up and draws her down to him. She dies on his grave as Ramon, now a blithering idiot, steals away. It is really a one-man opera, that one man being Ramon. The role was given to Giuseppe Danise. Mr. Danise sang it excellently throughout. He lacks, however, the dramatic finesse which belongs to the character. As he played it, with shaking hands, bent back and open mouth, it recalled good old Gaspard in the Chimes of Normandy. That his final exit was thoroughly ineffective was due, however, more to the liberty taken with the book by an unintelligent stage manager than to any fault of his own. Ramon is called upon by the libretto to leave the cemetery and the clang of the great iron gates behind him is the final nuance in the opera. Instead, Mr. Danise merely sneaks off behind some bushes as the curtain goes down—one wonders for what purpose.

Florence Easton was Pilar. She has, unfortunately, altogether too little to do, but sang beautifully throughout the evening and made the most of the very few dramatic opportunities that came to her. It was the stage management that was also to blame for the extreme awkwardness of her death in the last act. Armand Tokatyan was Pedro. His fresh youthful voice and spirited action made him the leading figure of the first act and he was so spooky as to be positively blood-curdling as the ghost in the second act. The handling of the ghost was another instance of absurd stage management. He is supposed to be seen only by Ramon, and the others cannot perceive him, but, placed as he was in the brightest spot on the stage, lit by moonlight and by an obvious electric light in his hat, it made the unseeing ladies and gentlemen of the chorus appear merely idiots, and spoiled the illusion. But, to give credit where credit is due, be it said that the stage management of the first act was excellent. Samuel Thewman was responsible for the whole. Unfortunately, the vote was two acts to one against him instead of in his favor.

Louis Hasselmanns conducted and gave a vivid reading of the score, which was excellently played by the men under him. The role of the blind father was taken by solemn Leon Rothier. Figures that especially stood out were the three blind beggars, done by Paolo Ananian, who sang his few lines with an intensity that was impressive; Angelo Bada and Louis D'Angelo.

The audience liked the first act very well to judge by the applause, which grew weaker as the other two succeeded.

I COMPAGNACCI.

Riccietelli's *I Compagnacci* is a horse of another color. Since the success of Puccini's *Gianni Schicchi*, there have been several attempts to write an operatic comedy in the same style. One of them was seen in the ineffective *Anima Allegro*, which turned up at the Metropolitan last year.

I Compagnacci is another. The book is by the man who wrote *Schicchi*, but by no means as good. The scene is also laid in Florence. Baldo, leader of the faction opposed to the austerities of Savonarola, is in love with Anna Maria, the niece of Bernardo, a leader of the pious faction. Baldo wagers his land and fortune with Bernardo that two monks who are to undergo the test of fire will not do so successfully. One does; the second one does not. His trial, having



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GIACOMO LAURI-VOLPI.

The young Italian tenor joined the Metropolitan Opera Company last season and made a decided hit. He has a voice of pronounced beauty, sings in the traditional Italian manner, and his appearance and acting are greatly in his favor. He was called on to sing an unusual number of roles and acquitted himself well in all of them. His season at Ravinia Park this past summer was also an unbroken record of success. He returned to this country a few weeks ago and is just beginning his second season at the Metropolitan.

been delayed by disputation, is finally prevented by the timely arrival of rain which put the fire out. Baldo wins the bet and the girl.

It is one of those operas where everybody stands at the back window to look out at the trial by fire, supposed to be going on below, and then rushes in crying, "O, he got through," rushes back again for another look and then rushes in once more crying out, "O, he didn't get through!" All that, of course, is very exciting for an audience (!).

There are a lot of characters, but only two of much importance, Baldo and his girl, Anna Maria. They both have solos and they have a grand duet ending with the traditional passage in octaves. Both Gigli (Baldo) and Elizabeth Rethberg (Anna Maria) were very much better than the music they had to sing. In particular, the long lyric solo, sung by Mr. Gigli, gave him every opportunity to show off his glorious voice and he took advantage of it, though, unfortunately, Riccietelli did not have an original idea all the way through it. A pupil of Mascagni, most of the echoes were from that master, although Puccini was by no means forgotten. It was pitiful to listen to two such voices as those of the principals pour forth the inconsequential and uninteresting phrases. The orchestration is made with a thoroughly practised hand.

Besides singing splendidly, Gigli showed that the noted improvement of his acting is no flash in the pan. He played the part with real light comedy touch and thus made

it more possible than it otherwise would have been. Miss Rethberg sang well. She had few opportunities to do any acting and was not particularly impressive when she did. Angelo Bada, always a splendid character actor, stood out
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DANIEL MAYER TO MANAGE HINSHAW OPERA COMPANIES

A Third Hinshaw All Star Company to Be Launched Next Season—Two Companies Now Traveling to Be Continued Another Season—Hinshaw's Remarkable Success and Achievements

William Wade Hinshaw announces that he has signed a contract with Daniel Mayer, the well known New York manager, to book his opera companies for the season 1924-25 and thereafter, in order that he may be able to devote his entire time to the production end and be better able to carry out the more ambitious program which he has planned for the future.

There will be a third Hinshaw Company on the road next season singing another Mozart opera, *The Marriage of Figaro*, in a new English version especially prepared by H. O. Osgood. This will be an all-star organization. Mr. Hinshaw will depart from his former custom of presenting his operas with piano only and will present the *Marriage of Figaro* with a chamber orchestra, which will travel regularly with the company. The personnel of the company has been selected by Mr. Hinshaw with great care from singers who have already made their names with opera companies of national and international fame, several of whom have sung in *The Marriage of Figaro* in English at Covent Garden under the direction of Sir Thomas Beecham. This production of Mozart's most popular opera will be the most ambitious that Mr. Hinshaw has yet undertaken for one of his traveling companies.

The two other companies, traveling at present, will continue for another season. One of them, with Irene Williams as star, presents Mozart's *Così fan tutte* and Donizetti's *Don Pasquale*. This company will also carry a chamber orchestra next season. Recently it had the experience of playing *Così fan tutte* before an audience of no less than 5,500, probably the largest audience ever assembled to listen to a Mozart opera. The place was Ann Arbor, Mich., where the company appeared on the Star Course of the University of Michigan and scored its usual decided success. The Impresario company had appeared there the season before, singing before almost as large a gathering, and its success was so great that the tickets to the Hill Auditorium (seating capacity, 5,000) were all sold out weeks before the performance, besides which over 500 standees listened eagerly to the whole performance of *Così fan tutte*. The third company has Mozart's *Impresario* (fourth season) and the double bill of *Bastien and Bastienne* (Mozart) and *The Maid Mistress* (Pergolesi) in its repertory.

While others have talked about the great advantages of giving opera in our native tongue, Mr. Hinshaw has taken the practical course of going ahead and presenting it as the normal language in which he believes opera should be sung in this country, the result being that he has established a record as an impresario that is unique. Since he first began this work (as the moving spirit of the Society of American Singers), he has been responsible for no less than 1,200 performances of opera in English—and only one, *Carmen*, in any other language. Many will remember that short first season of the Society of American Singers at the Lyceum Theater, New York, in May, 1917, when the society presented five chamber operas, including Mozart's *Impresario* and *Bastien and Bastienne*, Pergolesi's *The Maid Mistress*, Donizetti's *The Night Bell*, and Gounod's *The Mock Doctor*, given under the management of Albert Reiss, immediately after which Mr. Hinshaw was made president and general manager of the society; and all New Yorkers remember well the two long seasons given under Mr. Hinshaw's direction at the Park Theater, New York, when, during sixty weeks of repertory opera comique, he produced and gave with success over twenty different works, employing the services of a large galaxy of artists, including such singers as Maggie Teyte, Margarita Sylva, Marcella Craft, Lucy Gates, Ruth Miller, Kathryn Bibb, Irene Williams, Cora Tracy, Gladys Caldwell, Blanch Duffield, Hazel Huntington, Kate Condon, Kathleen Howard, Riccardo Martin, Orville Harrold, Henri Scott, Percy Hemus, David Bispham, Craig Campbell, William Danforth, Frank Moulton, Herbert Waterous, Norton Adkins, Bertram Peacock, Ralph Brainard, Francis MacLennan, and many others.

The repertory in those two long seasons included many works, such as *Madame Butterfly*, *Carmen*, *Mignon*, *Boccaccio*, *Geisha*, *Martha*, *Faust*, *Bianca*, *Robin Hood*, *Fra Diavolo*, *Bohemian Girl*, *Impresario*, *Bastien and Bastienne*, *Maid Mistress*, *Secret of Susanne*, *Tales of Hoffmann*, besides eight Gilbert and Sullivan operas—*Mikado*, *Pinafore*, *Pirates of Penzance*, *The Gondoliers*, *Patience*, *Yeomen of*
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ARNOLD BAX

By John F. Porte

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[This is the third and last of a series of articles by English writer, John F. Porte, on three prominent figures among the younger men of the British musical world, Bax, Holst and Goossens. The other two have already appeared.—The Editor.]

Arnold Bax, that curiously reticent figure in modern British music, presents a discursive attraction that comes but slowly. Born in London on November 8, 1883, his career so far has been, in the even tenor of its way, a contrast to the inspiringly romantic journeys to success of his fellow-countrymen, Elgar and Holst. In his early youth he showed distinct musical gifts, and entered, in 1900, the Royal Academy of Music, London. Here he studied the pianoforte with Tobias Matthay, a distinguished teacher who now has his own pianoforte school in London, and composition with Frederick Corder, a composer and well-known authority on the orchestra.

After five years Bax left the R.A.M. in possession of a complete equipment in musical technique, but with his personality, as is now observed, free. It is, indeed, hard to imagine this elusive poet of music in the harness of academic routine.

As I have indicated, the career of Arnold Bax is even and unobtrusive, and this is something of a reflection of the personality of the man. Retiring and unassuming, he is not of the unapproachable type, but may rather be described as not easily accessible. We may read much of the man in his music, where we find an initial reticence that afterwards makes it all the more interesting. He has a deep interest in the dreamland of Celtic legendry, and certain of his music expresses this. A further predilection for things of the past is his interest in old English and French folksongs. Yet his views on musical composition are thoroughly modern, for no academic restrictions could be allowed to shackle his poetical expressions.

As a pianist, Bax has made public appearances on several occasions, mostly in conjunction with a singer or instrumentalist for performances of his own works. He is a capable, but not outstanding, player and does not occupy a position comparable with the composer-pianists, Percy Grainger and Cyril Scott. Apart from the appearances referred to, the public has seen little of him.

The performances of works by Bax have been growing in number of late, but I doubt whether he will ever achieve popularity among the musical public. Of course, a group of admirers stand by him and laud his works, but this is perhaps not of great value when we consider that he is welcomed by many as an addition to the modernist group of composers. The enthusiasts for thoroughly modern music are rather apt to welcome all recruits for the cause, whether they have any chance of success outside their own circle or not. However, Bax is making his way into the programs of first-class concerts. His fame is spreading beyond the confines of his own country, and it will be all the more enduring for having been courted with an inherent delicacy and restraint that makes the possessor one of the most sympathetic figures in contemporary British music. Both the personality and the music of Arnold Bax are incapable of self-advertisement.

THE WORKS OF BAX.

The compositions of Arnold Bax embrace orchestral and choral works, ballets, various chamber music and songs. There is no classification of them by that convenient indicator of period, the opus number. The orchestral works, from the first example, express by their titles the poetical, imaginative trend of their composer's thought. Indeed, the early piece, *Into the Twilight*, gives us a titular indication of the kind of journey on which we are taken with the majority of Bax's music. Passing these characteristic, but generally immature and over-elaborated numbers (In the Fairy Hills, Festival Overture, Christmas Eve on the Mountains, a suite of four orchestral pieces (a) *Pensive Twilight*, (b) *Dance in the Sun*, (c) *From the Mountains at Home*, (d) *Dances of Wild Iravel and Nymphet*), we pause at *Spring-Fire*, a rather more clear impression than the foregoing. A scherzo, first performed by Sir Henry J. Wood, September 3, 1919, at a Queens Hall promenade concert, is between this and the next work, *The Garden of Fand*, where we meet the composer discarding superfluity, leaving a complex idiom that flows naturally, if not at once eloquently, for we are reminded of the fact that all of Bax's music requires a closely sympathetic attention. The piece needs a great refinement of interpretation, and recent performances have indicated that it presents a finely painted impression.

Other orchestral compositions of Bax include the expressive *In Memoriam*; the strong, often-played *Tintagel*, which many people think harsh and strange; and *Mediterranean*, the orchestral version of a pianoforte piece.

AN IMPRESSIONIST.

The most important of Bax's orchestral works up to the present is probably *November Woods*. This remarkable orchestral tone-picture, with its acceptance of Nature in her bleak sombreness, devoid of the fragrant perfumes of beautiful gardens, is undoubtedly the work of an impressionist having moods that are deep and sensitive. With *November Woods* the fame of Bax rose to a higher level than it had hitherto reached.

The *Symphonic Variations in E*, for pianoforte and orchestra, have met with some approval. An interesting example of a modern concerto, they should be heard and digested as the work of a very skilled musician, although not that of a genius. They were first played on September 23, 1920, by Harriet Cohen at a Queens Hall promenade concert. The same artist has played them several times since.

The choral music of Bax has only lately come into prominence, and perhaps no sooner than possible, for it is only the recently issued works of his in this form that are outstanding. The first of these high-water-mark works that claims our attention is the motet, *Mater Ora Filium*, for choir, harp, violoncello and contra-bass, produced in London in 1922 by the Oriana Madrigal Society. This work, with the fifteenth century carol for male voices, *The Boar's Head*, the carol for unaccompanied double choir, *Of a Rose I Sing*, and the recent motet for unaccompanied choir, *This World's Jole*, shows how truly Bax, despite his modern proclivities, is descended from the old English madrigalists. His part-writing technique is skilful, yet always subservient

to the spirit, and the results are exquisitely wrought things. The words of *This World's Jole* are said to date from about the year 1300, the modernized version used being:

Winter wakeneth all my care
Now these leaves waxeth bare;
Oft I sigh and mourn sore
When it cometh I my thought
Of this world's joy, how it goeth all to naught.

Earlier choral works of Bax are for the more modern combination of choir and orchestra, the most noticeable being *Fatherland* (poem by J. I. Runeberg). Beside his unaccompanied examples, however, they pale into the significance of ordinary things.

THE PIANO MUSIC.

The pianoforte music of Bax, consisting of over a score of characteristic titles, must, in this article, be considered mainly in bulk. They are, of course, conceived in the distinctive spirit of modernist music, where a good tune is out of place, but most of them manage, with the help of our faithful imaginations, to comply with the indications of their titles. *Winter Waters* has certainly a rather chilling atmosphere, and a contrast may be found in the clear, keen *Mountain Mood*. Two Russian pieces, *Gopak*, and *In a Vodka Shop*, are a harsh and violent diversion from the usual elusive poetry of a Bax composition. *May Night in the Ukraine* is a lovely miniature which can open the way to a liking for the composer.

A sonata in G major for pianoforte, first heard in 1919, shows the composer in work that is more extensive in form, if not in appeal. A good example of the elusive, delicate poetry that is characteristic of much of Bax's music may be found in *Magh Mell*, for two pianofortes. The sprightly piece, *Whirligig*, that Bax wrote for the well-known English pianist, Irene Scharrer, is rather interesting in its buoyant gaiety, for if there is any feeling rarely met with in his music, it is this. The majority of Bax's pianoforte pieces are difficult for all but concert pianists or advanced amateurs, an obstacle to intimacy for which we must primarily blame the composer.

The chamber music of Bax is not at present extensive. The example that has gained most distinction is his second sonata in D, for violin and pianoforte; a work that is worth acquaintance, if not intimate friendship. A quintet for strings and harp may help the success of a harpist who gives a chamber concert. The most advanced chamber work so far, a quintet for pianoforte and strings, leads one to hope that the composer's progress in this direction will go no further, for it is so complex and elaborate that its musicianly qualities were only available to a first class combination of players after intensive study. The work presents technical and rhythmical difficulties only to be surmounted by artists of considerable accomplishment—and there is so much else wanted to be heard from players of this calibre.

THE SONGS.

The songs of Bax are comparatively numerous for a modern composer of serious music. Not all of them are

yet published. A goodly proportion of the earlier examples are set to words by Fiona MacLeod. Later on we see lyrics by Chaucer, Shakespeare and Tennyson.

A notable album is *Christmas Carol*, which, by its creating of fifteenth century atmosphere by modern means, indicates the composer's link of sympathy with the past which we have already referred to when discussing his choral music. Few songs are more delightfully old-world than *Me Suisse Mise en Danse*, found in *Traditional Songs of France*, arranged by Bax from the old French.

Up to the present time the songs of Bax have not found very extensive support, but I would make a special plea for *Green Grow the Rashies O!* (Burns), a song of genuine inspiration beautifully expressed.

The best of Bax's three ballets is the latest one, *The Truth About the Russian Ballet*, a charmingly observant musical comment on an entertainment that fascinated artistic, if not intellectual London.

The music of Arnold Bax is not of the kind that makes a direct appeal at first hearing. Even his enthusiastic admirers will tell you this, with the precautionary intimation that when understanding comes, enduring affection is the certain result. Certain it is that the reputation of Bax is growing, and musical critics who believe in "safety first" are becoming increasingly cordial to his music. The warm approval of enthusiastic supporters of modern music has, naturally, for some years regarded him as a worthy leader of their cause. For the opinion that Bax's music will become more appreciated on closer acquaintance, there is much to be said. It has a certain poetical beauty and refinement that is deep-rooted, but rather shy and elusive. In its earlier days it had a distinct tendency to over-elaboration, which served merely to obscure sincerity. Later, the composer cast aside much of the superfluous matter, and we are now able to see the root matter more clearly.

NOT SUPERFICIAL.

One aspect of the music of Bax is particularly appealing, and that is its freedom from outward display. It is certainly complex in structure and rhythm, but it is at least free from the glittering superficialities that allow some music to be mistaken for a time as important. Arnold Bax will never give us the story of a man who tried to be a great composer and couldn't. Neither does he write with his tongue in his cheek, so that he will not be numbered among those modern composers we are finding out. He has not escaped the modern preference for presenting difficult complications in his music that discourage the interest of the amateur musician, but I believe these are subservient to his ideas. It may be a matter of opinion whether musical ideas are better served according to the amount of intricate technical and rhythmical dress with which they may be clothed.

He seems to favor moods that have a shy wistfulness, although he has given others equal consideration. I greatly admire his unaccompanied choral music, in which he is a worthy descendant of the great English madrigalists, though these men are beyond competition.

I have a certain opinion as to the identity of the half-dozen or so living composers whose music will be heard in fifty years' time; but there are some others who will sink into an honorable oblivion after having unselfishly served their part in a phase of their art.

FOREIGN NEWS IN BRIEF

BACKHAUS HAS LONDON TRIUMPH.

London, December 20.—Backhaus, in London for a recital last week, played a program of classical music in a truly classical style. A complete master of his instrument, he revealed throughout all there was of beauty combined with a rhythmical delicacy and nuance of tone-color that in themselves would have assured his place in the front rank of international performers. G. C.

ALBERT COATES HAS GREAT SUCCESS IN SPAIN.

London, December 20.—Albert Coates, who is in Spain conducting a series of Russian opera at the Liceo in Barcelona, is having exceptional success with press and public alike. Prince Igor and Boris Godunoff have been conspicuous favorites. On one occasion the applause was so insistent that the dances in the former had to be repeated. Before leaving the country en route for America, Mr. Coates is to be the guest of honor at a special farewell concert. G. C.

MUSIC IN COLOR.

London, December 20.—A novel scheme is shortly to be introduced by Messrs. J. Lyons & Co., at their well known Trocadero Restaurant, when the music performed by the orchestra will be illustrated by appropriate color schemes. This idea of harmonizing color and music will be developed very considerably and will probably extend to others of the company's large restaurants. (Shades of Scriabin!) G. C.

CASELLA AND D'ANNUNZIO IN ARTISTIC CO-OPERATION.

Rome, December 10.—Alfredo Casella and D'Annunzio are forming a new corporation for the performance of new music which will be officially inaugurated next March. Casella is himself busy composing and has recently written several vocal works, including three in thirteenth century style, a setting of an ode by D'Annunzio and four fables by the famous Roman-dialect poet, Trilussa. In the Spring he is going on a long concert tour with the trio which he formed himself and which includes Mario Corty (violinist), Gilbert Crepax (cellist), and the composer as pianist. D. P.

William Wade Hinshaw Activities

(Continued from page 5)

the Guard, Iolanthe, and Ruddigore—the last of which made a highly successful run of seventeen weeks.

After closing the two seasons at the Park Theater, Mr. Hinshaw decided to give the general public at large the chance to hear some of these works, and first sent out a company, headed by Percy Hemus, in *The Impresario*, which had already had over twenty performances in New York, and which has now to its credit 300 performances. He followed this by a company, headed by Irene Williams, singing

Così fan Tutte (Mozart), which will have given 200 performances of this work at the close of the present season, making, with the performances of *Bastien and Bastienne*, over 500 Mozart performances to the credit of Mr. Hinshaw, and all in English, as they should be in this country. With



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WILLIAM WADE HINSHAW

The Marriage of Figaro added, he will add 300 more Mozart performances during the season 1924-25, besides numerous performances of the other works already being given. With the assistance of Daniel Mayer, he expects even greater success.

Sistine Choir Winning Success

The Sistine Choir is having tremendous success everywhere on tour, so reports state from the various cities where the singers have visited.

THE WAY TO SING

By Frantz Proschowsky

II. Forcing

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The most usual fault found among singers of all categories is that of forcing. As no one purposely teaches forcing, nor does anyone force his voice for the sheer pleasure of forcing, we might, with reason, analyze some of the reasons that are prone to produce this faulty, most disagreeable and most dangerous of all faults.

By forcing we simply mean a greater effort in producing than the minimum. The singer who can not produce his entire range in all sizes of volume and on all vowels, perfectly pure, has very strong reason to investigate his technical knowledge. The singer who cannot produce crescendo nor diminuendo on all vowels, within the range of the voice, should be very careful to get grounded in habits which prevent these results.

No one likes to teach wrong ways, nor does anyone care to learn incorrectly, and as very few students, after a period of studying from two to six years—and in many cases a great deal longer—are unable to sing without the aforesaid shortcomings, we have reason to investigate this error of forcing.

The novice in the art of singing is told his voice needs to be placed, and usually he is told of some forward placing in the mask, over or under the eyes, in the sinus cavities in the head—all impossible to obtain directly, except the nasal cavity which has its importance only in producing nasal consonants. Usually these cavity theories are perplexing to the student, for they display ignorance of actualities rather than knowledge. If the cavity theories have any importance, it is only as part of the entirety of the resonating part of the instrument, not as a direct factor. It is as logical to direct the tone of the violin into some certain corner of the instrument as for a singer to attempt to find his head voice or head resonance in some certain part of his head, with the exception that it might not hurt the playing of the violinist, but it makes the singer lose control of the actual controllable parts of his singing organs by making him strain and push to get his voice where there is no response—only a pointed, hard, pressed, unnatural, monotonous tone color, which lacks freedom and flexibility.

"Forward placing" is a most unfortunate term beyond making the ignorant novice believe that the feeling of a strong, jingling, sensation in the bridge of the nose makes his voice strong, powerful, or beautiful.

If we, on the contrary, train our novice to adjust the parts of the vocal organs that really can be adjusted, and where we can judge the result through our hearing, we lay a foundation in our art which will lead us to judge cause and effect. Why shirk the knowledge of the real causes of the fundamental principles of vowel production? Ninety-nine per cent of our vocal technic is, after all, the vowel construction. Why tell the beginner that the vowels must sit forward, when in reality they are results of the adjustment of the throat and inner mouth? Would we tell a student of the piano not to use his hands in playing, but some other imaginary part of the body, which, in reality, has nothing to do with what he is trying to learn? It is very sad, but judging from the numerous mental attitudes presented to me, I am justified in stating that nonsense apparently prevails over common sense in the vocal field.

The old Italians rightfully stated that the open throat is the fundamental of producing the head voice, or head resonance, and who doubts this after we know that the best, most perfect singers for centuries have come from the Italian race, not for reason of their scientific researches of cavities in the head, but because they could hear what was beautiful, musical, and legitimate singing—singing that was not forced? Those who heard Schlegel, the German tenor idol, singing in Italy, would know by the Italian audience that they cannot be fooled with false pianissimo singing. I do not mean to say all Italian singers are perfect, and that we do not find forgers among them. Yes, plenty of them, and especially among the Italians who adopt the modern methods, instead of the beautiful art of Bel Canto as heard

from artists like Battistini, Anselmi, De Luca, Massini, Didur, and many others, not to forget Clement, a French tenor, but an Italian product. Manuel Garcia, whose teachings were certainly proven by results, a master who guided artists like Christine Nilsson and Jenny Lind, also many others, hardly ever spoke of placing or support. In his three works on singing, he devotes comparatively little space to training of breathing, or to any special place of resonance, but he very definitely explains the causes of the throat that produce the different vocal timbers, vowels, and consonants. But best of all are his wonderful exercises for agility. The second part of his art of singing is a masterpiece in guiding the serious student in phrasing and ornamenting the voice. The exercises in the first part of *The Art of Singing* should never be neglected by any serious student as a training for the distributing of the breath over lengthy phrases, and where the vowel upon which we vocalize is not pure, we will never succeed in fulfilling the demands of the exercises of this master.

A wrongly produced tone should never be used for vocalization. Any tone with an impure vowel will always waste breath, for it is always the result of an imperfect adjustment of the vocal organs. It will never produce maximum resonance with minimum effort, will never automatically ascend into the top voice, nor descend into the lower range without unnecessary effort (equivalent to forcing). But above all, it does not permit the mind to express the meaning of the spoken word, because the form, or vowel, of the tone is obstructed or interfered with through wrong tone production. When held back through interference of so-called directing into certain places, suggested in different ways and all, more or less, classified under the pet term, "forward placing," it leads to eventual forcing.

Where place is looked for as a certain point or spot, we lose space, or we lose the ability to obtain the result of the entirety of our vocal instrument. More than once I have heard statements like this: "Imagine your vocal cords in the nose and your throat will never tire." The logic of like suggestions is proven by the results of such nose trumpeters. Once I read in a treatise on head voice, a statement similar to this: "The cheerful sinners, the open-throat singers." The treatise explained some mysterious cavities above the nose where the head voice could be found. When I heard the results of said theories in some pupils, after a long course of study, I wondered at the difference in theory and practice. No doubt these statements are somewhat radical, but what of it? The truth is easily proven through the percentage of students who succeed and fail. Surely every thinking person who occupies his mind with music that is classified under the head of vocal study, would, with good reason, wonder where the results for the tremendous efforts in vocal studies are to be found. So let facts speak for themselves, and let all serious-minded apostles of the art of singing attempt, separately or in union, to improve upon prevailing conditions, or to build a higher standard in the art of singing, proven by results and nothing else!

The White House Musicales

Henry Junge, to whom the pertinent details of the musicales at the White House, Washington, D. C., are entrusted, states that President and Mrs. Coolidge entertained at dinner at the White House on December 20 in honor of the Diplomatic Corps. This was the second of the series of this season's Official Dinners. The musicale after the dinner was attended by more than 200 guests. The artists on this occasion, Louis Graveure, baritone, and Madame Renée Chemet, violinist, afforded the distinguished audience great delight by a well chosen and attractive program and by the excellence of their art. The invited guests included all the ambassadors and ministers accredited to Washington, as well as a large number of *chefs d'affaires*,

LATVIAN MUSIC

By K. Paucitis

Editor of the Latvian Musical Weekly, *Musixas Nedela*,
Published at Riga, Latvia

we find an abundance of measures of five, seven and other mixed times.

The principal musical instruments of the ancient Latvians were (1) the Kokles, a species of a lying harp with broad and long sounding-board, furnished with five to seven strings; (2) Aza Rags, a goat's or bull's horn with a mouth-piece like that of our modern brass wind instruments, and with three or five holes for fingering; (3) Bungas, primitive drums; and (4) various wooden trumpets and flutes made in a simple manner. Particularly beloved was the Kokles as an instrument for accompaniment to singing.

ARTISTIC MUSIC.

This branch of Latvian music could arise and unfold itself only after the emancipation of the Serbs (1819); the Latvians' affection for music showed itself in the four-part vocal music and displayed itself particularly about the end of the last century, when choral societies existed not only in towns, but also in the country. In the beginning the choral societies sang separately, then the neighboring societies jointly, and finally from all Latvia together; in 1873 the first general singing festival in Riga had 1000 singers; in 1880, the second, 1627; in 1888, the third, 2618; in 1895, the fourth, 4000; and in 1910, the fifth festival had 6000 singers (from about 250 singing societies). That was a considerable success for an agricultural nation of only two million, oppressed during seven centuries. In the recent war Latvians suffered greatly from German and Russian (Bolshevistic) armies, but now Latvia is independent and will develop her musical, as well as other faculties, without hindrance.

The first of the artistic music were popular tunes harmonized for four-part singing. The first harmonizer of Latvian songs, Janis Cimze (1814-1881), has altered the charac-

Senator Henry Cabot Lodge, Representative Stephen G. Porter, Dr. L. S. Rowe, director general Pan-American Union, Col. Clarence O. Sherrill and Capt. Adolphus Andrews. Additional guests from the Foreign Relations Committee of the House and Senate were asked for the musicale. The next function will take place on January 24, when Jean Gerardy, cellist, will be one of the soloists.

CRUSHED GRAPES

By Anil Deer

Reprinted from *The Pacific Coast Review*

"Tis the crushed grape that gives out the blood-red wine.
'Tis the suffering soul that breathes the sweetest melody."

The verse remains in memory, the author's name forgotten, it matters not, the thought is the thing, not by whom it is written. A message given and received, therein lies the value. The messenger passes on and Father Time obliterates his footprints.

The wine will vary in color and quality, according to the variety of grape selected, yet the juice extracted will, in time, turn to wine.

The soul need not continue suffering, nor may all suffer equally or for the same cause, but, the ability and capacity to suffer must be there, if one would waft sweet melodies on barren air. Whether these melodies be vocally, instrumentally or poetically produced is nonessential.

The singer though, whose voice is a true indicator of the owner's personality, should exert the greatest care in character building, if a noble and beautiful quality in vocal material is desired. Strange as it may seem at first thought, one will find the singer's character leaves an indelible print on their tonal timbre, whether for good or ill, that depending on individualism.

When students feel a dislike for their own quality, which often happens, it is most encouraging, showing an inherent dislike for characteristics which exist at the time, but may be eradicated by self analysis and treatment. Not intending to infer one need attain perfection of character in order to possess the same in tone, that is not given to mortal man or woman, but, learn to strike a happy medium, smoothing the rough edges which protrude and threaten to predominate. If selfishness, round it off, until only a rational normal amount remains. If temper be the besetting evil, don't endeavor to become a spineless cactus, but, remove the poisonous thorns.

Above all, let sincerity, not affectedness, be your aim. Audiences are quick to sense any lack of sincerity and they quickly punish by dislike, shown by a coldness of reception.

The voice we all love best to remember is that of our mother crooning a baby lullaby, it may have been out of tune, most often is, being untrained. Yet a mother singing to her child is voicing aloud her own best qualities, this the child senses, and therein lies the deep attraction, not in the art, often there is none, but in the selfless, true, loving timbre, developed by giving of the best within, not catering to the worst.

Choose your grapes with care, selecting suitable stock for the wine desired, though you may not care to allow it to ferment. Grape juice is a delicious beverage, strengthening and most welcome on a warm summer day. So with your voice, even though you may not contemplate carrying the work to the heights, make it expressive of the best of which you are mentally and morally capable. The gain will be manifold.

New York and Boston to See Denishawn Dancers

The Denishawn Dancers, headed by Ruth St. Denis and Ted Shawn, are now touring Texas and the Southwest, and are booked solidly for the rest of the season until the end of April.

They are scheduled for three performances in New York City, at the Manhattan Opera House on April 2 and 3, and for three performances at the Boston Opera House in Boston, on April 4 and 5.

teristic qualities of popular tunes by putting them into the modern major and minor keys. More national are the songs harmonized by E. Vigners, E. Melngailis and A. Jurjans.

FIRST ORIGINAL COMPOSER.

The first original compositions were written by K. Baumnas (1835-1905), author of the national hymn, *God Bless Our Latvia*; but the most important composers are J. Vitols and A. Kalnins. For foreigners the most interesting are the works of Kalnins, as having true national coloring. The compositions of F. Vitols are refined, exquisite works, but they are more international than Latvian. F. Vitols excels in nearly all branches of music; his orchestral works are brilliant—for instance, his overture *Spriditis*, his *Suite of Popular Songs*, etc. In piano music Vitols until now was the only composer whose works require virtuosity from the performer. A. Kalnis has written for the piano and organ, but much more for voice and for orchestra, and the first more important national opera, *Banuta*. His orchestral works have true national contents and expression—for instance, *Latvia*, *Pie Staburaga*, *The Song of the Native Country*, etc. Among Jurjans' works are interesting popular dances for orchestra—*Ackaya*, *Jandalins* and *Beggar's Dance*. Among the younger composers the most remarkable is Janis Mevins, author of two operas and other works. The other Latvian composers, who have written mostly vocal music, are N. Alunans, V. Darzins, L. Betins (our celebrated pianist), P. Jurjans, J. Zalits, J. Straume, A. Abels, A. Ore, B. Valle, J. Reinholds, etc.

The most important stimulants of development of Latvian music are now the Latvian National Opera (director T. Reiters) and Latvian Conservatory. The Latvian Opera Company was founded in 1912 by P. Jurjans, as a private enterprise; its further development was checked by the war. Only after the proclamation of independent Latvia (1918) could the opera renew its activity as the Latvian National Opera, with a government subsidy. As the highest music school, we have the Latvian Conservatory (Riga) founded in 1919 under the direction of Prof. J. Vitols, formerly a professor at St. Petersburg Conservatory for over thirty years.

THE history of Latvian music consists of two epochs: (1) national popular music as a naive and direct expression of common people's emotions, and (2) national artistic music, as a conscious and elaborated expression of an artistic individual's action of the mind or soul.

POPULAR MUSIC.

The beginning of this period is dateless, but there is no doubt that the popular songs existed even before the establishment of Christianity by Germans (when they invaded and conquered Latvia in the twelfth century, about 1158); the proof of this opinion we find in the texts of the popular songs celebrating the pagan idols. But the greatest part of the popular songs collected until now have their origin in the age of the Roman Catholic dominion, i. e., from the thirteenth till the sixteenth century. After the installation of Lutheranism (1530) the German barons tightened the bonds of slavery, and the Protestant pastors tried by all means to abolish the Latvian popular songs as impious and heathenish. Forcibly introducing not only German plainchants (hymn-tunes) for singing in church, but also German secular songs (translated into Latvian) for singing in the schools and in the home, they nearly succeeded in banishing all Latvian characteristics.

The first full account of Latvian songs and singing, dating from 1632 (*Syntagma de Origine Livonarum* di Fridericus Menius), shows us that the popular songs written down to about the end of the last century are like those of the seventeenth century. A great many songs have surely perished, because they were handed down from mouth to mouth and put on paper only in the nineteenth century; the most zealous and conscientious collector of the popular songs, Andrejs Furjans, began to gather them only about 1890. The musical material gathered until now surpasses 2000 numbers, consisting of songs, dance tunes and fragments of instrumental music. The tunes of the prehistoric epoch moved in the limits of a fourth and were performed more in a declamatory than in a singing manner. The tunes of the next epoch were more melodious, and moved in the limits of an octave. These tunes were sung in solo as well as in chorus, in unison or in octave. Besides common measures

Vladimir Golschmann of Paris to Conduct Here

Vladimir Golschmann is an interesting man to talk to because he has thought things out for himself, has come to certain definite conclusions, and has opinions he is not afraid to express. He is also a young man who impresses one as having the stuff in him to win success in his chosen field, which is conducting; a man who, one instinctively feels, will force his way to the top by his talent and ability and by the quality he possesses of absolute certainty that he is right and that he knows what he is doing.

This is not conceit. Far from it. A conceited man inspires only contempt, never confidence, and it is confidence that Mr. Golschmann radiates, good humor and optimism, leaving one in the comfortable state of knowledge that the world is all right after all, and as long as there are young men like Mr. Golschmann growing up in the new generation music is not so badly off as some pessimists pretend, who assert that all the music mastery of the world died with the great of the past generation and there is nobody to take their place.

Those are the sort of people who sigh for the "good old times" and think nothing today is quite equal to that of other days. They should meet Mr. Golschmann. He is a "go-getter" who not only knows that the world is going ahead, but is also perfectly certain that he is going with it, and who knows, also, that nothing but merit is worth anything and that without it nobody can get very far. He tells you how, at an early age, he had the ambition to have an orchestra of his own. But, he says, he understood perfectly well that there was more to conducting than merely standing up and swinging a stick in the air. He knew that it would be necessary to know the technic of his art, and above all to know the orchestra.

So he got into an orchestra and played along with the rest of the players, absorbing everything with which he came in contact, listening with ears and eyes. Finding out the how and why and wherefore of things and weighing carefully the causes of results, good, bad and indifferent. Among other things he soon discovered that there are in the world two kinds of conductors: those who possess the natural gift of leadership, and those who do not. He found that the average players in the average orchestra—the rank and file—had to be led to do their best. Not that they were shirkers, but, like all of us, they need some sort of stimulation, inspiration, to awaken their minds and nerves to the thrill of high accomplishment.

Mr. Golschmann discovered that truth, and he discovered along with it that the conductors who were able so to inspire their men were successful conductors in the highest meaning of the word, and that those who were not so able to inspire their men were never better than scholarly and distinguished musicians, never real "artist" conductors, idols of the public. He also decided that this quality might be partly inborn, inborn of necessity, of course, but might also be developed, provided one knew exactly what was needed and why. Did he himself possess any of it? Well, he thought perhaps he did, and he felt, at least, that it was worth giving a try.

And results have proved that he possesses a generous supply of these essential qualities. He inspires confidence both in his men and in the public. He knows exactly what he wants, musically speaking, and he gets it by quiet means, chiefly by forcing the orchestra players to the realization that he really knows what he wants, how the part of each instrument should be interpreted in its smallest detail. His first care, he says, is to get the inner parts into the spirit of the piece. The tune—that is easy. Its correct interpretation makes itself felt. But the inner parts, the accompanying instruments, that is another matter. The players of those instruments need

to have their attention called to the characteristic features of the interpretation.

Mr. Golschmann inaugurated the Golschmann concerts with his own orchestra in Paris and subsequently appeared as guest conductor with various orchestras in the cities of Europe. He played music of all sorts and kinds from the oldest of the classics to the newest of the moderns. His taste and understanding are all-embracing. He leans not to one school but to the best in all schools. A virtuoso, as he so justly points out, may limit his performance to the works of two or three masters. A pianist may



Bernata photo

VLADIMIR GOLSCHMANN

make his career with Bach, Beethoven, Chopin, Schumann. But the conductor cannot so limit his activities. He must be trained to the correct understanding and interpretation of all schools, of all times. He must, in one concert, be prepared to swing from the strictest traditional style of the classics to the freest of modern independence.

Mr. Golschmann has amply proved his ability to accomplish that. He is in no sense of the word a specialist. Although he has given first performances of numerous works by the living French composers he has never made that style a specialty. Such performances are merely incidental to the conduct of an orchestra.

Mr. Golschmann is visiting America at the present time and it is rumored that he will be seen as guest conductor of one of our large, symphony orchestras in the near future.

Judson House Believes in Salesmanship

The day of the conspicuously queer musician seems to have definitely passed away. No longer is it possible to tell a pianist by the length of his hair; in fact, the

famous musicians of our day look and act like ordinary folk. Many people who come prepared for almost anything, meet them with something of a shock.

Besides his unusually clear, resonant voice, there is nothing about Judson House, the well-known tenor, to place him as a singer. Seeing him in the street one would be apt to call this dignified looking man a prosperous doctor or lawyer. And after talking to him for five minutes one completely forgets to be on one's guard for attacks of temperament, for there is a spontaneous and good-natured joviality about this singer that is wholly winning.

"Yes, I believe a singer should use salesmanship," says Mr. House. "How is that for a first-class heresy? Or at any rate I don't see any reason why they shouldn't use salesmanship 'if they have the goods.' When I am on tour I always try to sing for as many 'prospects' in each town as I possibly can. And just between you and me, many of my biggest engagements have come to me in exactly that way."

To anyone who has heard Mr. House sing there is no mystery in this, for he certainly "has the goods."

"There is too much of an odor of sanctity about music today," Mr. House affirmed. "People take off their hats to it and stand around bareheaded, thinking about something else. Not but what I believe the classics aren't worthy of our sincerest veneration, but there is too much of an attitude of respect for the dead in our attitude toward them. Why, I honestly believe that if good music was advertised with half the persistence of bad music that Beethoven would be a name as familiar to the man in the street as that of the jazz writers."

The Lovettes Give Tea

Washington, D. C., December 31—T. S. Lovette, the well known Welsh pianist, and his wife, Eva Whitford Lovette, mezzo soprano, held their second Sunday afternoon musical tea on December 23, the event being one of the most enjoyable given since this series of musical teas was inaugurated last year.

Approximately two hundred guests were present and they were received by Mr. and Mrs. Lovette, assisted by Margaret E. Whitford, mother of Mrs. Lovette, and a bevy of young women students of the school. Mrs. R. H. Bagby presided at the tea table.

Fannie Gluckstein, dramatic soprano, and Joseph di Meglio, tenor, were presented by Mrs. Lovette, and Gladys Hillyer, of Palacios, Texas, and Mary Ruth Matthews, Plainview, Texas, pianists, were presented by Mr. Lovette. Miss Gluckstein possesses a voice of unusual range and quality which she has under complete control. She aroused much enthusiasm, especially in her rendition of Fourdrain's Chanson Norvegienne, The Nightingale, by Ward-Stephens, and, as an encore, The False Prophet, by John Prindle Scott. Mr. di Meglio's singing, as usual, won the hearts of his audience. His voice is of sympathetic quality with dramatic power. He was heard in M'appari Tutt Amor (Von Flotow), La Donna e Mobile from Rigoletto (Verdi), and, by request, he sang O Sole Mio, explaining that he sang this song as he had learned it in his boyhood days in Naples.

Gladys Hillyer played the fourteenth Rhapsodie by Liszt with brilliancy and finish and Chopin's F Major nocturne in a charming manner. Miss Matthews gave a characteristic interpretation of Grieg's E minor sonata and The Romance by La Forge, also proving herself to be an excellent accompanist.

This affair marked the closing of the first term in the second season of the Lovette School of Music in Washington. Twelve recitals have been given by advanced and artist students since the school opened this year, these being held at the Knabe recital rooms, the Evangeline Hotel, The Metropolitan M. E. Church, the Washington Radio Corporation, and for the Washington Salon and United Arts Society at the Playhouse.

One of the most interesting of these events was the reception given by the Washington Texas Society in honor of the Texas U. D. C. delegates attending the National Convention. Mr. and Mrs. Lovette loaned their home for this occasion and arranged the program. Among those in the receiving line were Mrs. Morris Sheppard, wife of Senator Sheppard; Mrs. Earle B. Mayfield, wife of Senator Mayfield; Mrs. Thomas Watt Gregory, wife of the former Attorney General, and others of the Texas delegation. The program was given by Bertha Thompson Nelson, of Teague, Texas; Mary Ruth Matthews and Gladys Hillyer, pianists, and Miss Jack Charlton Ward, mezzo-soprano, formerly of Beaumont, Texas.

Edythe Crowder, of Shreveport, La., soprano, is another student of the Lovette studios who has appeared on many of these recital programs with success. F. Edmund Boyer, tenor, has spent most of the early winter giving recitals through Pennsylvania and nearby States.

S. M.

The Clarence Adler Club Meets

The Clarence Adler Club made an auspicious start for the season 1923-24 with the Letz Quartet as the guests of honor. This organization, which has grown by leaps and bounds in the very short term of its existence, bids fair to become one of the foremost clubs of its kind in New York. At a recent business meeting a by-law was passed admitting to membership all musicians and students who have been associated with Mr. Adler as students. As a result, the membership enrollment this year far exceeded all expectations. The plans of the Clarence Adler Club for the season include six musicales at the studio, with honor guests of international reputation at each musicale; a number of private meetings open to members only, and a musical production to be given late in February or early in March.

The first musicale brought together as representative an audience as one could hope to find at any metropolitan concert. With the assistance of Clarence Adler, the Letz Quartet gave a spirited and finished performance of the Schumann quintet. This was preceded by a short concert of piano music by some of the members of the club. The program follows: Sonata, op. 14, No. 2, Beethoven, Pauline Ruvinsky; sonata, op. 35 (first and last movements), Chopin, Bessie Anik; concert for piano and orchestra, Mendelssohn, Blanche Solomon.

An impromptu entertainment followed. Samuel Lovett, the actor, gave excerpts from Hamlet and The Merchant of Venice; Helen Adler was heard in songs by Rachmaninoff, Bachelet and Debussy; Mr. Adler played the F minor nocturne, Chopin, and rondo, Field, and George Ahl spoke on music conditions in Germany.

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CINCINNATI NOTES

Cincinnati, Ohio, December 30.—This is Christmas week and there is about the customary number of musical events. Among these can be mentioned the return visit to this city of the Sistine Choir, which gave two delightful concerts at Emery Auditorium on December 25, in the afternoon and evening. They were rendered in the customary classic style, sung a capella, and made up of high class numbers. The choir appeared here a short time ago, when a profound impression was made, and the return visit was a welcomed one, giving the public another opportunity to hear this musical organization.

The Denishawn Dancers appeared in two performances at Emery Auditorium on December 26 with a delightful performance. Among the noteworthy productions were the dance poem, *The Spirit of the Sea*; an Indian pastoral called *The Feather of the Dawn*, and a number of dances participated in by Ruth St. Denis, Ted Shawn, Doris Humphrey and Charles Weidman.

Grace Gardner, pianist and teacher, has closed her studio for a vacation during the holiday season which she is spending in Hillsboro, Ohio, her summer home. She resumes her classes on January 2.

The Symphony Study Circle was the guest of Mrs. Walter Dixon at her home, on December 27, where a discussion of Weber and Beethoven was enjoyed, led by Mrs. William Greenland. The Beethoven violin concerto, which is to be played this week at the symphony concerts, was explained by Rubin Phillips, violinist of the symphony orchestra, who played some parts to make it more easily understood.

On account of the fine impression made recently by Faye Ferguson, a graduate pupil of Marcian Thalberg, of the Cincinnati Conservatory of Music, at the concert given by the Cincinnati Symphony Orchestra at Portsmouth, O., she has been engaged to play in a recital in that city in February. She will play in a number of other Ohio cities in January.

The College of Music Quartet, under the direction of Howard Wentworth Hess, gave a radio program of Christmas carols from the Hotel Gibson on December 18. The quartet is made up of Mary Swainey, soprano; Mary Elizabeth Yager, contralto; Fenton C. Pugh, tenor; and Richard Knost, baritone.

The Cincinnati Choral and Wurlitzer Concert Company, under the direction of Mr. and Mrs. William Dunning, gave a number of concerts during Christmas week.

Ann Kaufmann, a pupil of Louise Dotti of the College of Music, sang at the Strand Theater, Shelbyville, Ind., on December 26 and 27.

Clifford Cunard, tenor, a graduate pupil of Dan Beddoe of the Cincinnati Conservatory of Music, gave a recital in his home town, Barnesville, O., during the Christmas holidays. He was accompanied by Harold D. Smith, organist and musical director at Vassar College, as co-soloist.

Lillian Tyler Plogstedt has resigned her position as organist of Christ Church, having accepted a position as organist of Rockhill Temple.

A piano concert was given by George Swadner, a pupil of Leo Steffregen, on December 23, in the Reading school auditorium under the auspices of the St. John's Evangelical Church.

Constance Duin, a pupil of Robert Perutz of the Cincinnati Conservatory of Music, was one of a number of students to give a recital in her home town during the holidays. She played at Grand Rapids, Mich.

Grace Divine, mezzo-soprano, who has been singing with the San Carlo Opera Company, was in Cincinnati a few days ago on her way to Pensacola, Fla., where she was to give a recital under the auspices of the Music Study Club of that city. Miss Divine studied at the Cincinnati Conservatory of Music.

The Choral Society of Muskingum College sang *The Messiah* at Christmas time. The soloists included Margaret Spaulding, a graduate of the Cincinnati Conservatory of Music, trained under Dan Beddoe.

The Archbishop Moeller Circle, Daughters of Isabella, gave a Christmas entertainment on December 20, called *The Christmas Gypsy*, written and directed by Anna M. Lucas.

Dan Beddoe, of the Cincinnati Conservatory of Music, was one of the soloists when *The Messiah* was sung by the Arion Musical Club of Milwaukee, on December 27.

Agnes Trainor, soprano, and Lucy DeYoung, contralto, both pupils of Dan Beddoe, sang leading parts in *The Messiah* on December 21, at Greenville, O.

The pupils of Irene Yowell, of the Cincinnati Conservatory of Music, gave a musical Christmas party on December 20 at the Conservatory Hall. A large number of characters were represented on the program.

Marcelene Woodrum, a pupil of Dan Beddoe, gave a recital at Point Pleasant, W. Va., on December 28, accompanied by Arlene Page, a pupil of Mme. Liszewska of the artist faculty of the Cincinnati Conservatory of Music.

The Kentucky MacDowell Society gave a Christmas play on December 22 at the home of Mrs. Weisleder. Musical numbers were part of the program.

Harriet Moore, a pupil of the College of Music, under Lillian Arkell Rixford, has been engaged as organist and choir director for the Mt. Auburn Baptist Church. She will begin her duties on January 1.

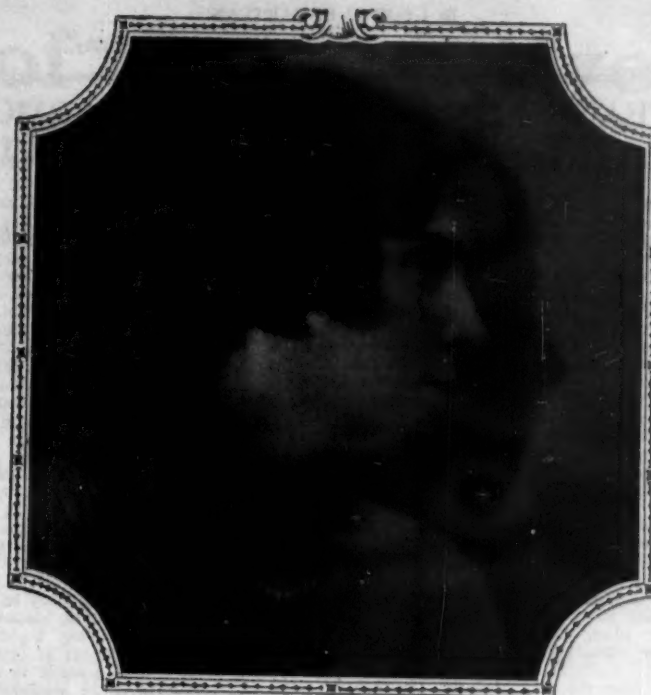
Celia Kaufman, violinist, a pupil of Robert Perutz of the Cincinnati Conservatory of Music, played before the Jewish Sisterhood of the Wise Center, on December 27. She was accompanied by May Estel Forbes, pianist, a pupil of Frederic Shaller Evans, dean of the Cincinnati Conservatory of Music.

The Covington Art Club presented an oratorio and some Christmas music at the First Presbyterian Church, Covington, Ky., on December 23. A. D. Shockley was organist.

The Reulman School of Expression and Dramatic Art gave a Christmas play on December 23, at Memorial Hall, for the Mothers' Pension Bureau.

Anna M. Lucas presented some of her pupils in an original play by herself called *Love of the Christ-Child*, at the Auditorium. It was given for the benefit of the Santa Maria Social Center.

The Hunchback Hobbyhorse was the name of a Russian fantastic ballet that was presented by the Cincinnati Children's Theater on December 22, at the Grand Opera House. It was staged by Paul Bachelor, and the music was furnished by members of the Cincinnati Symphony Orchestra, directed by William Kopp. W. W.



Frances Nash

Pianist

Again Heard in New York City Town Hall, Monday Afternoon, December 10th, '23

NEW YORK TIMES:

Frances Nash gave a matinee yesterday at Town Hall, displaying a full-armed freedom in performance of the "Eroica" sonata, of MacDowell, that was good to hear. She has gone far both in musical comprehension and self-command.

EVENING SUN AND GLOBE:

Frances Nash, who has been heard here with interest in other seasons, played her first program of the year. The largest group of it, perhaps, was devoted to the "Eroica" sonata of MacDowell, and here the interpretative zeal of the young artist gained its most gratifying results. She plays strongly, solidly and her phrases have a ring and color to them never dull or puny, seldom faulty.

NEW YORK AMERICAN:

Place aux dames! Frances Nash, at Town Hall, was the first of the procession I am slated to hear . . . listened to one of our very best young American pianists. This talented little lady has improved wonderfully since my previous acquaintance with her work, chiefly in perfecting her technique and in the acquirement of repose and breadth of style. She played MacDowell's big "Eroica" sonata in a big way, with vital physical attack, voluminous tone, and convincing cerebral grasp.

NEW YORK TELEGRAM:

Frances Nash, a young and enthusiastic pianist, who appears here every season, was heard yesterday afternoon. She is a good technician. She plays with an earnestness that commands attention, and she has enough fancy and poetry to move the more sentimental among her listeners.

NEW YORK TELEGRAPH:

Frances Nash has not only capable technique, but a freshness and daring which give the effect of bright color. The extreme youth of the performer could be discovered but this was more than made up for by the vigor and imagination of her performance.

EVENING WORLD:

Frances Nash played with a nice display of temperament and finish.

NEW YORK HERALD:

Frances Nash's commendable technique and good tone were shown in a prelude and fugue by Bach and other numbers. . . . displayed admirable appreciation of the composer's intent.

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NEW YORK CITY

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE TEACHING OF HIGH SCHOOL HARMONY

A Practical Term Plan Suggested by Fannie C. Dillon, of the Los Angeles High Schools.

[In the issue of four weeks ago we presented the subject of high school harmony as practised in the schools of Detroit, Mich. This article by Miss Dillon, of Los Angeles, presents the subject in an entirely different manner. It is very interesting to teachers of harmony to get the viewpoint of another person who is practising this work daily in the class room. The plan, as outlined by Miss Dillon, may not be applicable to all types of high school instruction, but it is her way of doing it, and any teacher who is interested could very easily follow a plan such as this and have a profitable course.—The Editor.]

"First of all, I have been endeavoring in my high school harmony classes, notwithstanding our short two-years' course, to train my pupils from the first toward practical ability in composition, as well as toward good musicianship in the knowledge of the theoretical side of the work.

"This has obliged me, because of the limited time given us during our four terms, to leave out much of the purely theoretical practise-work which in much longer and fuller courses keeps students at work for weeks and perhaps months upon one certain phase of the training. I have also felt obliged to add much practical training from the composer's standpoint which is only too rarely if ever found in one and the same text-book or indeed in any text-book.

"May I trace then from the very beginning the course of training I have felt best adapted and most needed toward actual compositional training in the high school, first stating that I feel all students should be taught with a view to composing, whether they are ambitious to become composers or not.

"Just as students in English classes of all high schools are taught to write essays, stories, poems, whether gifted for writing or not, that they may thoroughly understand and appreciate the workmanship of great writers, so also should our students of harmony learn to write musical compositions, for there is certainly no better way than this by which they can learn to appreciate and understand the work of the great composers.

"In the very beginning I do not of course try to have my students practise upon even the simplest elements of actual composition. I understand that this is done in the very earliest of the elementary work by many teachers, but I am not among those who believe that this can be done with real knowledge or efficiency because it stands to reason—does it not?—that no student can gather together sufficient musical 'vocabulary' even in one term's work to make its application possible in even as simple forms as the two and three parts song-forms.

"The study of form cannot begin, I feel, without much confusion until a student has learned enough about many different harmonies to apply them intelligently in composing music even in the simplest forms.

"My first two terms, then, are entirely devoted to the study of harmony, beginning with the scientific divisions of the keyboard as an aid to sight-reading and accurate notation.

"Scale construction is then taken up with signatures, followed by the study of the relative and tonal minor scales.

"Analysis is begun at this point, by having students turn to simple compositions written in minor keys and having them recognize the harmonic mode by its raised seventh, the melodic by the sixth and seventh raised and the natural by the absence of accidentals. Always there seems to be keen enjoyment among the young people in their ability to detect the various minor modes, all of which are of course frequently found in the same composition.

"The tonal or tonic minor scale analysis is carried on by finding various passages in major compositions which modulate into the tonal minor, such as in the second part of Mendelssohn's first Song Without Words, in which all three minor modes are found in the tonal writing.

"Intervals form our next study, and when they are well under way, the ear-training and keyboard work begins, to which we devote our Mondays, finding as we do that a full day's work on this subject gives us more solid concentration than it does to deal with it a few moments at a time during each session. This is probably due to the fact that our periods at Los Angeles High School have only forty-five minutes. Of course if we had an hour, we could easily take up the ear-training and keyboard work more often.

"I have grown to believe it is absolutely necessary to give the most modern views and practises in compositional training as early as possible right along with the more regular training. For example, in teaching intervals, it seems very necessary in this day of modern advancement

to show the students that intervals can be augmented and diminished not only by a half step upwards or downwards, but also by a half step at the same time in both directions, as well as by a whole step upwards or downwards or in both directions at the same time. Even a half and whole step are often combined in the work of augmenting or diminishing an interval. These modern intervals are all to be found in our most modern harmonies, especially in the altered seventh and ninth chords. It proves always to be of great interest to the young people to be able to recognize all these unusual intervals whenever used in these chords, and I should like to see them all included in text-books instead of only the half-step augmentations and diminutions.

"After the study of intervals we enter into the work upon triads in all their positions, learning to resolve the diminished and augmented triads to their tonic triad before beginning to learn voice-leading in other ways, for I find that an early knowledge of the resolution principles of sub-dominant and leading-tones (the law of the tritone) is most necessary to acquire.

"The altered triads I give also very early, so that the most modern usages of triads may be learned at the outset.

"As soon as each phase of harmony is given I follow it up with the corresponding keyboard and ear-training work, analysis as well.

"It has never seemed possible to me to teach a chord very successfully from the standpoint of ear and keyboard work first, following this by the written work, because students learn to hear and to play a harmony far more quickly after they have learned its theory and how to write it, thus understanding its principles thoroughly before trying to play it and to recognize it in the ear-training and analysis.

"The connection of all the triads through voice leading in the major keys is taken up next with the principles illustrated in various ways, first building up from the bass notes. Melodies are not dealt with until the study of form begins in the third term, excepting for a few needed principles of good melodic progression sufficient to make an effective leading of the soprano voice.

"After voice-leading is well understood in the written work as well as in the ear, keyboard-training and analysis, we learn to resolve diminished and augmented triads to other harmonies than their tonic triads, deceptively. This provides very interesting ear work, so we always find, in distinguishing the differences between the tonic and other resolutions. This work is now followed by the dominant seventh chord both in its strict and deceptive resolutions. At this point our first term's work ends.

"In the second term, after commencing with a thorough review, we enter the study of cadences, first writing them in major keys by applying at the ends of voice-leading examples. The study of cadences takes up a long time in our second term's work for we realize the tremendous importance of mastering cadences of all kinds before musical composition is begun at all.

"The writing of cadences in major keys is followed by the various differing principles needed for cadences in minor keys, after which all kinds of major cadences are extended in many different ways. We work for much time upon extended cadences, realizing that in composition cadences are rarely used without extension.

"This work is followed by much analysis as well as by the needed keyboard and ear-training. In all, the time used for the study of cadences consumes in my course, nearly half of the second."

(To Be Continued.)

Inga Orner at Wilmington, Del.

Inga Orner, soprano, formerly of the Metropolitan Opera Company; Royal Covent Garden, London; also United States Opera Company, and a grand opera in Italy, gave a song recital on January 1 at the beautiful residence of Mr. and Mrs. Alfred DuPont in Wilmington, Del.

Her program contained: Si mes vœux avaient des ailes, Hahn; Berceuse, Gretchaninoff; Plaisir d'Amour, Martini; Ouvre tes yeux bleus, Massenet; a group of five Gounod numbers comprising Jesus de Nazareth, L'Ame d'un Ange, Ave Maria, Serenade, and ariette from Romeo et Juliette; Scene et Gavotte, from Manon, Massenet; Romanza from Cavalleria Rusticana, Mascagni; Along the Road, Cottenet; The Rivals, Taylor; The Rose Enslaves the Nightingale, Rimsky-Korsakoff, and The Look, by Housman.

College Music in Texas

Under the direction of William E. Jones, music at the College of Industrial Arts, The State College for Women, Denton, Texas, is becoming a prominent feature of the

curriculum. Between five and six hundred girls are enrolled in the department of music at the college. There is a regular artists' course including such attractions as the St. Louis Symphony Orchestra, San Carlo Opera Company, Cyrena van Gordon, Elly Ney, Crimi, Oscar Seagle, and many others. Teachers at the college of music are W. E. Jones, H. E. Shultz, Stella Lea Owsley, Vernelle Allison, Katherine Bailey, Vera MacNeal, Lorene Welch, Esther Corley, Mable Kanouse, Elizabeth Leake, Grover Morris, Emil Schuller, R. N. Brothers, and Mrs. Terhune.

Dr. Carl Gives The Messiah

On the last Sunday in the old year, at the evening service, The Messiah was given under the direction of Dr. William C. Carl, at the First Presbyterian Church, by the regular choir of the church and the regular soloists with the exception of Charles Hart, tenor, who is singing opera in Chicago, and who was replaced by Arthur Hackett.

Dr. Carl has inaugurated a series of oratorio recitals which are to be given the last Sunday evening of each month. The Elijah was given in this series in October



DR. WILLIAM C. CARL

and the Hymn of Praise in November, closing the year with The Messiah in December. The series will be continued throughout the season.

This is the consummation of a plan Dr. Carl has long had in mind and which is now made possible by improved conditions, which have resulted in giving him a choir of large size and great efficiency, and as many rehearsals as are needed to bring about the results which Dr. Carl pictures as ideal and, failing which, his artistic conscience would not permit him to give the recitals at all.

The regular church soloists are of the best: Edith Gaile, soprano; Amy Ellerman, contralto; Charles Hart, tenor, whose place was taken in his absence by the equally efficient Arthur Hackett, and Edgar Schofield, bass. Dr. Carl himself plays the accompaniments on the organ and conducts at the same time, the organ being placed in such a position as to render this desirable arrangement possible.

Thanks to the sterling musicianship of the leader, the choir has acquired a very remarkable ensemble, and has progressed to a point where it is second to none. The attacks are characterized by extraordinary precision, the whole body of voices entering as a single unit, and with exactly the dynamic force required by the music. The tone is sonorous and of the very best quality, and the finest shadings from pianissimo to fortissimo are produced without sacrifice of this musical quality. Especially commendable is the fine mezzo-voice, which could only have resulted from long and patient training.

As to the interpretations, it is only needful to say that Dr. Carl is responsible for making them so as to be appreciated for their beauty as well as their traditional correctness. Dr. Carl plays the accompaniments in a way that carries out the illusion of the orchestra as nearly as it is possible on the organ, and he controls his choir with the ease and skill that are to be expected from a musician of his natural gifts and long experience.

The First Presbyterian Church oratorios are a real addition to the musical season of New York. That they are appreciated by the public is evidenced by the fact that the church is overcrowded upon each occasion, with standing room occupied up to the fire limit. The church was enlarged a year ago and again during the past summer, but is still too small for all those who would gain admittance. Not only the church and Dr. Carl are to be congratulated upon this undertaking, but also the people of New York as well, who are thus enabled to enjoy the great oratorios in perfect rendition and at frequent intervals.

Clavecin Recital, January 22

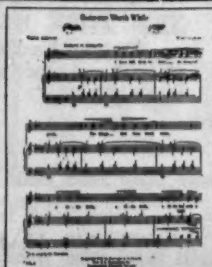
Lewis Richards will give a clavecin recital at Aeolian Hall, January 22, assisted by a violinist to be announced later. Mr. Richards has played recently in joint recital with Jenny Cullen at the Symphony Club, Minneapolis, and as soloist with the Minneapolis Symphony Orchestra.

Samaroff to Play in Lansing

Olga Samaroff is to be heard in recital in Lansing, Mich., on January 23.



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She has perfected the art of song to such a degree, that the listener is stirred as he seldom is by the solo voice. Indianapolis News, Nov. 20, 1923

So far as color goes, her voice is as versatile as a chameleon. Its appeal is measureless. More beautiful pianissimo it would be hard to find. Kansas City Times, Nov. 28, 1923

The Erlking of Schubert was sung with dramatic fire that held one spellbound. Tacoma (Wash.) Ledger, Dec. 8, 1923

Miss Gerhardt has the distinction of being without superior among lieder singers. Seattle (Wash.) Star, Dec. 11, 1923

It was a record-breaking attendance and a memorable concert. Miss Gerhardt's interpretations of the German classics held the audience spellbound. Portland (Ore.) Journal, Dec. 12, 1923

She is of the great succession of singers; she is a link in the classic tradition, a glorious artist before the Lord. San Francisco Examiner, Dec. 18, 1923

Elena Gerhardt caused no end of enthusiasm. San Francisco Call, Dec. 18, 1923

It is long since we have had singing as lovely as Elena Gerhardt's—perhaps as long as since she last sang for us. Oakland (Cal.) Examiner, Dec. 18, 1923

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METROPOLITAN OPERA

(Continued from page 5)

as Noferi. Gustave Schuetzendorff, as Bernardo, worked hard as an actor and worked still harder to sing. Didur labored with the character of Venanzio, a comic monk. A lot of other people in smaller roles did their very best to put some life into the thing. Wilhelm Von Wymetal, the stage director, had evidently tried to make up for lack of interest in the libretto itself by keeping everybody running around the stage as much and as often as possible. It is not his fault that mere bustle can never supply the lack of any real action in a story.

Roberto Moranzoni conducted, and got all out of the score that there is in it—not much, after all. The audience appeared to like I Compagnacci—or at least its principal singers—better than La Habanera, for the applause was much more plentiful.

The scenery was of the best Italian school, the school which still leans a little too strongly on more or less flapping canvas as its principal architectural ingredient. There seemed to be a little confusion in the geography of Florence, though whether it was the fault of Mr. Riccitelli, or the librettists, or the scene painter, or our memory, is hard to determine. Recollection says that the trials by fire were held in the great piazza in front of the Palazzo Vecchio, but Bernardo's house, to judge by the back drop, was a long way from the Palazzo Vecchio, visible in the distance; and when everybody ran out on the porch and looked onto some unknown square or street, there was a unanimous turning of backs on the famous old palace. H. O. O.

DIE WALKÜRE, DECEMBER 29.

A splendid performance of Die Walküre was given Saturday afternoon, December 29, with a fine cast. Margaret Matzenauer was an excellent Brünnhilde, Clarence Whitehill a deep voiced and effective Wotan, while Siegmund was portrayed by Rudolph Laubenthal, Hunding by William Gustafson, Sieglinde by Elizabeth Rethberg, Fricka by Sigrid Onegin, the eight Valkyrie by Marcella Roeseler, Marie Tiffany, Laura Robertson, Flora Perini, Marion Telva, Henriette Wakefield, Raymonde Delaunois and Grace Bradley. Artur Bodanzky conducted in his usual skillful manner.

LA TRAVIATA, DECEMBER 31.

The holiday spirit prevailed at the performance of

Verdi's La Traviata on New Year's eve, which was given before one of the largest audiences of the season. The boxes were filled with richly gowned and bejeweled old and young ladies and their male companions.

Lucrezia Bori, who was assigned the role of Violetta, was in very fine form, singing and acting the part admirably. The role of Alfredo was in the excellent hands of Mario Chamlee, whose unusually pure and beautiful voice was heard to great advantage. His singing was marked by sincerity, fervor and clear, carrying tone. Giuseppe De Luca sang the role of Giorgio Germont with that artistic finish which invariably characterizes his performances. These three principals received much applause and many curtain calls. Others who appeared were: Minnie Egner, as Annina; Grace Anthony, as Flora Bervo; Angelo Bada, as Gastone; Millo Picco, as Baron Douphol; Louis D'Angelo, as Marquis D'Obigny; and Italo Picchi, as Doctor Grenvil.

The beautiful ballet in act III, danced by Rosini Galli, Giuseppe Bonfiglio, Florence Rudolph and corps de ballet won much appreciation.

Roberto Moranzoni conducted and kept his orchestra and chorus well under control.

PARSIFAL, JANUARY 1. (MATINEE).

Parsifal drew the smallest audience of the season—in fact, the only small audience of the season—at a special matinee performance at the Metropolitan on New Year's afternoon. The cast was the familiar one, with Clarence Whitehill as Amfortas, one of the most impressive and moving impersonations to be seen on the operatic stage in any work; Rudolph Laubenthal in the title role, the best Wagnerian part that he has sung here; Schuetzendorff as Klingsor and Mme. Matzenauer as Kundry. Paul Bender, indisposed, was compelled to leave the role of Gurnemanz to William Gustafson, who did it very well indeed, and Paul Ananian sang Titurel.

Mr. Bodanzky conducted and some irreverent persons so far forgot themselves as to applaud after the first act.

FAUST, JANUARY 1. (EVENING).

The New Year's night offering for Brooklyn was the golden favorite of Gounod. It may have been the evening, or the terrible strain of the entire holiday week, but whatever the cause, the performance was listless and uninspiring, in spite of the speed with which Mr. Hasselmanns conducted the orchestra. The usually charming Kermesse scene was out of the picture. The orchestra played in one tempo, the ballet pirouetted to another, and the chorus was a poor third. Perhaps the entire company felt that their efforts, no matter how great, were completely overshadowed by the shining glory of Scott's silver jubilee over at the Metropolitan.

The cast was the same as in the performance the week before on Broadway. Martinelli, usually an inspiring Faust, did the love salute exquisitely. Queena Mario, as Marguerite, gave an interesting interpretation to the familiar character. Lawrence Tibbets was a modest Valentine, and Grace Anthony as Siebel and Mr. Wolf as Wagner were satisfactory.

To Leon Rothier must go the encomium of praise. While his Mephisto is not wicked and sinister, it is convincing. He is more of the modern ball room devil than most of us meet in dinner clothes than the traditional ponderous hell-fire gentlemen in scarlet. His singing was glorious.

LA HABANERA AND I COMPAGNACCI, JANUARY 2.

[See story on page 5]

CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 3.

Both the ancient twins of opera have been in the Metropolitan repertory this season, but, curiously enough, their first joint appearance did not take place until Thursday evening, January 3.

Rosa Ponselle has developed into a Santuzza of first rank. Her glorious voice lends real poignancy to the dramatic music and she has a genuine talent for acting. Exactly the same thing may be said of Mario Chamlee, who was the Turiddu. It was a real pleasure and a ground for genuine pride to hear these two American singers in this classic Italian masterpiece and to feel that not even in the land of its birth could better representation of these long established roles be offered. Flora Perini, Millo Picco and Marie Mattfeld completed the cast. Moranzoni conducted with vigor and energy and the chorus sang in the same way. Cavalleria has not been one of the good performances of the Metropolitan repertory for a number of years and this one set a desirable new standard.

In Pagliacci, Lucrezia Bori was the Nedda, delightful in song as ever, and playing with an intelligence and intensity that removed her Nedda far from the puppet-like figure it so often is made. Fieta sang Canio with understanding and effect, acting with freedom, and, all in all, he gave one of the best representations of the role seen at the Metropolitan since Caruso died. Titta Ruffo was the Tonio, scoring the traditional hits of his hat on the curtain at the end of the prologue, and giving his familiar picture of the crooked

clown throughout. Bada was an effective Beppe and Lawrence Tibbets, who seems to be getting a lot to do at the Metropolitan lately, sang Silvio with taste and effect. Papi conducted. Both operas won their traditional success.

TANNHÄUSER, JANUARY 4.

Tannhäuser was given for the fourth time this season at the Metropolitan Opera House, Friday evening, January 4. The cast was comprised again of Rudolf Laubenthal as Tannhäuser; Maria Jeritza, Elisabeth; Margarete Matzenauer, Venus; Clarence Whitehill, Wolfram; Paul Bender, Landgraf Hermann; George Meader, Walther; and Carl Schlegel, Max Bloch, William Gustafson, Louise Hunter, Grace Anthony, Minnie Egner, Nannette Guilford, and Charlotte Ryan in other roles. Mme. Jeritza, as usual, made a radiantly beautiful Elisabeth, singing and acting with poetic feeling and beautiful expression. Mme. Matzenauer was a most effective Venus both in appearance and in vocal utterance. Tannhäuser was splendidly and convincingly portrayed by Laubenthal, who fits the role admirably, and Clarence Whitehill did full justice to the part of Wolfram. The remaining members of the cast, also familiar in their respective roles, were in good form and the whole performance went off in excellent manner. The chorus, the ballet and the orchestra deserve a large share of praise. Conductor Bodanzky read the score with musicianly understanding of the Wagnerian music and had his forces well under control.

BOHEME, JANUARY 5. (MATINEE).

A delightful afternoon was spent by a large audience, which witnessed one of the most engaging performances ever given here of Puccini's lovely opera, with its alternately merry and moving scenes.

Mme. Alda was at her best and gave an altogether fascinating impersonation, her touches of pathos being irresistibly affecting. Her voice was velvety in quality and her singing art revealed an unsurpassable degree of polish. The same may be said for Beniamino Gigli, whose vocal contributions were a joy to the ear, his tones being finely shaded and colored emotionally to fit Rodolfo's every move. Margaret Romaine was an energetic and vital Musetta. Giuseppe De Luca did a Marcello well acted and sung with spirit and sympathy. Others in the cast were Messrs. Millo Picco (Schaunard), Malatesta, Didur (Colline), Audisio, Ananian, and Reschiglian. Gennaro Papi conducted with his usual care, verve, and musical grasp.

AIDA, JANUARY 5.

A special performance of Aida was given on Saturday evening for the benefit of the Italian Benevolent Institute and Hospital, and, judging from the capacity audience, a large sum must have been realized for the cause. The cast included majestic Jeanne Gordon as Amneris, Elizabeth Rethberg as Aida, Martinelli as Radames, and Danise as Amonasro, all of whom gave of their best to make the performance the artistic success it was. The settings and costumes were gorgeous and the incidental dances by Florence Rudolph and the corps de ballet delightful. Moranzoni conducted.

SUNDAY AFTERNOON CONCERT, JANUARY 6.

An extra concert at the Metropolitan was given on Sunday afternoon, comprising a program of Verdi-Puccini music. At this performance Mmes. Mario, Ponselle, Perini, Guilford, and Hunter, and Messrs. Tokatyan, Chamlee, Picco, and Mardones took part. All of the above mentioned artists were in excellent voice and it is needless to speak in detail of their success. The program was made up of excerpts from Rigoletto, Tosca, Boheme, and Girl of the Golden West. Bamboschek conducted and played the overtures of Forza del Destino, Jeanne d'Arc, and the prelude Manon Lescaut with intelligible skill, which brought forth lots of applause.

SUNDAY NIGHT CONCERT, JANUARY 6.

Moriz Rosenthal was the guest-soloist of the Sunday evening concert of January 6, playing the second Saint-Saëns concerto with the orchestra and a group of solo pieces, which included his own Humoresque on Themes of Johann Strauss. Mr. Rosenthal aroused great enthusiasm. He was called back at least half a dozen times after the concerto and the same number of times after his solo pieces, finally conceding the encore which the audience so enthusiastically demanded. Margaret Romaine, soprano, too rarely heard at the Metropolitan, sang an aria from Le Cid with fine artistic finish. Frances Peralta, soprano, gave dramatic vigor to her part in a duet from Il Trovatore, which she sang with Millo Picco. Mr. Picco, also contributed a solo on the program. The orchestral numbers were the Rheni overture, the Tchaikowsky 1812 overture, and Chabrier's España. Giuseppe Bamboschek conducted the entire program.

Philharmonic String Quartet to Debut

The Philharmonic String Quartet, organized last spring, will make its debut at Aeolian Hall on Monday evening, January 14, in the first of two subscription concerts. The members of the new ensemble are Scipione Guidi, first violin; Arthur Lichstein, second violin; L. E. Barzin, viola, and Oswald Mazzuchi, cello. Elly Ney will be assisting artist, making her first chamber music appearance of the season.

Hadley to Conduct Worcester Festival

Henry Hadley, the well known composer and conductor, has been selected for the vacant post as director of the Worcester Festival, which takes place next October. Mr. Hadley will begin rehearsals with the Worcester chorus at the end of the present month.

Fraser Gange in New York Recital

Fraser Gange, a Scotch baritone who recently came to this country, makes his New York debut at Aeolian Hall on Friday evening, January 18, with Richard Hageman at the piano.

Leps Conducting at Lexington Theater

Wassili Leps is now conductor of Loew's New Lexington Theater, New York, and is winning high praise for the excellent music he is presenting there.

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Symphony No. 2, B Flat Major, Op. 57.....d'Indy

Intermission

"Iberia," Images pour Orchestra, No. 2.....Debussy
"In the streets and by the wayside"
"The fragrance of the night"
"The morning of the fête day"

Overture To Tannhäuser.....Wagner

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Hochachtungsvoll
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CINCINNATI CONSERVATORY HAS FEAST OF CHRISTMAS CAROLS

Cincinnati, Ohio, December 30.—The annual feast of Christmas carols given each year by Bertha Baur, for friends and neighbors in the surrounding vicinity, took place on the afternoon of December 16 in the conservatory concert hall. The participants in this beautiful presentation were the conservatory girls, under the direction of Thomas James Kelly, who for one hour delighted those who had gathered to hear Christmas music with lovely renditions of yuletide selections. Mr. Kelly prefaced the various carols by a few explanatory remarks, and concluded with the following tribute, which appeared the next day in the Cincinnati Times-Star, "At every turn we are met with such traditions that give these carols a deeper meaning in our spiritual life. Hence the privilege of coming together for this twilight hour of devotional singing brings the friends and neighbors into closer communion with the wonderful spirit of Clara Baur, founder of the Cincinnati Conservatory, and her most worthy successor, Miss Bertha Baur, beloved by all who come within the radius of her influence. There is a spiritual quality and atmosphere in the celebration which is felt by every partaker of the feast and which helps them in the observance of Christmas."

The program included such numbers as O Come All Ye Faithful; Still Grows the Evening O'er Bethlehem Town; What Child is This?; O Have Ye Heard the Tidings?; Silent Night; I Saw Three Ships; To Us This Day is Born; Boar's Head carol, from Wynken de Worde's Christmase Carolles; King Pharaoh; We Three Kings; The First Nowell; God Rest You Merry, Gentlemen; Glory to God in the Highest, and others. The soloists were Lucy DeYoung, Margaret Powell, Katherine Reece, Mildred Scott, the Misses Darlington, Ernst, Record, Fill, and Butterfield, and Mary Towles Pfau. Mr. Kelly was at the piano and the harmonium, and was assisted by Arlene Page, Grace Woodruff, pianist; Oramay Ballinger, Gladys Fried, Florence Hood, Waldene Johnson, violinists; and Evangeline Otto, cellist.

Detroiters Storm San Carlo Box Office

The love of grand opera must be growing mightily in this great country of ours, judging from news which comes from Detroit. The papers there state that the police had to be called out to disperse the disappointed and demonstrative crowd which tried to get into the opera house of that city on the opening night of the San Carlo Grand Opera Company. This is the sort of musical enthusiasm one would like to see everywhere, although of course it may have its occasional drawbacks. But Fortune Gallo would be the last man to grumble over minor inconveniences so long as he packs his houses, and this he seems to be doing everywhere his companies appear. The plural is used advisedly, for he has now two full sized and fully equipped grand opera companies in the field, each with a long list of star artists, complete chorus and orchestra, and handsome scenery and costumes for over a score of operas.

That one company is as good as the other is demonstrated by a glance through the list of artists. In one there is Anna Fittin, Tamaki Miura, Colin O'More, Luisa Taylor, Sofia Charlebois, Sofia Maslova, Elvira Leveroni, Emma Elliott, Ludovico Tommarchio, Maurizio Dalumi, Amedeo Baldi, Graham Marr, Giulio Fregosi, Max Kaplich, Charles Gallagher and Fausti Bozza.

One might think that Fortune Gallo had exhausted his list of artists to make up the foregoing company, but such is far from the case, for in the company now touring the Pacific Coast are the following: Bianca Saroya, Alice Gentile, Stella De Mette, Consuelo Escobar, Anita Klinova, Haru Onuki, Manuel Salazar, Demetrio Onofrei, Gaetano Tommasini, Mario Valle, Mario Basiola, Giuseppe Interante, Pietro De Biasi and Natale Cervi, with Carlo Peroni as musical director.

Balas Studio Aids Cleveland Community Fund

The Cleveland Community Fund Campaign, November 19-27, was greatly aided by Clarice Balas, the piano numbers on the programs for each of the ten days of broadcasting being furnished from her studio. Lila Robeson and Miss Balas opened the campaign and gave most of the special Sunday program. Pupils appearing on later programs were Rose Ptack, Naomi Gratz, Marjorie Moyer, Nora Conway, Louise Munsie, Miriam Gratz and Alva West. January 8 Miss Balas played at the Statler for the Fortnightly Club, and December 11 she was presented by the Lecture Recital Club.

150 Concerts for Cortot

Alfred Cortot, the French pianist, who returns to America next season for another tour under the direction of Con-

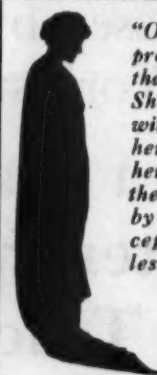
cert Management Arthur Judson, has been having one of the busiest seasons of his career in Europe. In three months he gave sixty concerts in England and Spain. Of these, ten were in London—all sold out. Mr. Cortot also received the gold medal of the London Philharmonic Society.

At the beginning of the new year, Mr. Cortot is taking a short vacation in Paris. A tour through Italy, France, Switzerland, Serbia, Roumania, Austria and Czechoslovakia is to follow, and Mr. Cortot is to give ten recitals in Paris in the spring. These will be in the nature of lecture recitals and will deal chiefly with the piano music of the eighteenth century. These concerts are already oversubscribed. Altogether, Mr. Cortot will have 150 concerts up to June.

From the Diary of Mistress Pepys

Seattle, Wash., December 3.—Up betimes to catch the elusive bird of culture on the wing. Away to town to hear a learned man, Dr. Sigmund Spaeth, give a dissertation on Common Sense of Music—which neatly carried a double meaning and both of them of lively merit. And it did greatly please all his hearers when he did give a dig at those critics who do use mouth-filling words from the thesaurus, unaware that such custom is now demoded as is the ichthyosaurus. Moreover, he did sound the two notes of the cuckoo song which derived from the Garden of Eden the morning after Adam found his left rib missing and a little playmate nearby to whom he called, "Hoo hoo!" with which the Skinnys have hailed their comrades ever since; the same notes having also furnished the basis of melody from Beethoven to Berlin (Irving).

Also Dr. Spaeth did set forth how respectable were the forefathers of Hail, Hail, the Gang's All Here, and We



"One of the most satisfying programs of the season was that given by May Peterson. She captivated her audience with the introducing bars of her opening selection and held her hearers enthralled until the end. Her voice, heightened by true natural diction and exceptional warmth, was flawless."

The Bishop (Aria) Daily Review said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Won't Go Home Until Morning, with family connections in every land—so prolific were the plagiarists, who do show a very pretty taste at times if no originality.

After the clever and engaging Dr. Spaeth discoursed upon the simplicity of patterns of the greatest and finest music, with tuneful illustrations by hand and machine, the auditors repaired to the reception room of the Cornish School and there did enjoy meeting the speaker who did travel from afar to illuminate for us the common sense of music.

Mistress Cornish, as becomes her position, did furnish many dishes of tea to the guests and there was much talk about the open fire in the room, which was handsomely decorated with flowers as is her habit upon occasion.

Mistress Spaeth, who did accompany her learned and witty husband in his travels, was also present and did strike me as being one of those demure women who hath a very pretty wit of her own, but so subtle that those who did meet her unawares did not dream that she was the "chief among them takin' notes." And so home again after a highly diverting afternoon.

ADELE M. BALLARD.

Dan Beddoe Sings The Messiah

Dan Beddoe, Welsh tenor, now a member of the artist faculty of the Cincinnati Conservatory of Music, again thrilled an audience of between 4,000 and 5,000 with his singing in the Messiah, given by the Arion Music Club of Milwaukee. He was accorded not only a hearty welcome, for he has appeared at other times with the Arion Club, but the music critics of Milwaukee were lavish in their praise of his singing.

Philadelphia to Have Great Pageant

In commemoration of the progress of music in Philadelphia, plans for a great music pageant have been announced by H. J. Tily, chairman of Music Week. The Pageant is to take place at the Academy of Music, formally opening Philadelphia Music Week, May 12, 13, 14, and 16, depicting the history of Philadelphia in allegorical presentation.

At the dinner Dr. Tily introduced John Webster Harkrigger, who will remain in Philadelphia and direct the activities pertaining to the organization, preparation, and staging of the pageantry. He discussed his plans for organization of the pageant and it was decided to allot to each of the musical organizations affiliated with the Philadelphia Music League an episode in the pageant for which they shall be held responsible. Among those who will be entrusted with an epoch are the Philadelphia Matinee Music Club, The Philadelphia Music Club, The Philo Music Club, The Choral Art Society, Philadelphia Civic Club, the Plays and Players' Club, the Philadelphia Orchestra, the Art Alliance, Philadelphia Drama League, Musicians' Council, Philadelphia Music Teachers' Association, Philadelphia Music Society, Philadelphia Philharmonic Orchestra, Philadelphia Public Schools, Strawbridge and Clothier Chorus, Industrial Chorus, Church Chorus, Philadelphia Civic Opera, and others.

Among those present who were enthusiastic over the Pageant possibilities in Philadelphia and promised their personal support were Arthur Judson, Frances Wister, Mrs. Herbert L. Clark, Jr., Mrs. Edwin Watrous, Mrs. J. S. W. Holton, Elizabeth Hood Latta, Florence J. Heppie, Helen Pulaski Innes, John F. Barun, James Francis Cooke, Harvey Watts, John Luther Long, Huger Elliot, Thomas Richter, Horatio Connell, W. W. Roper, Nicholas Douty, Mrs. Frederick W. Abbott, and others.

The Thomas James Kellys in Fine Program

Mr. and Mrs. Rudolph H. Wurliizer gave a delightful entertainment at their lovely home on the Madison Road, Cincinnati, Ohio, on the evening of December 27. Mr. and Mrs. Thomas James Kelly, of the Cincinnati Conservatory of Music, gave a recital of songs, airs, dialogues, and duets. These charming musicians are well known for the extraordinarily delightful manner in which they present their interesting and unusual songs. Grace Woodruff, a talented and sympathetic accompanist, pupil of Marcian Thalberg, of the conservatory, assisted in bringing this program to that perfection always expected of whatever the Kellys do. The program was as follows: A Toast, music by Robert Franz; Songs of the Christmaside—Ein neues andechtes Kindelwien, D. Corner (1649 A.D.); Chant de Nourrice, H. de Fontenailles; Der Weihnachtsmann, Volksweise; also Le Mirol, G. Ferrari; Le Clavecin, G. Paulin; L'Ane blanc, G. Hue; dialogue, Ma douce Annette, arr. B. Ducoudray; duet, Au clair de la lune, de la Tombelle; Wenn schlänke Lilien wandelten, Weingartner; Auf dem grünen Balkon, H. Wolf; Widmung, Schumann; duets, Du, du liebst mir im Herzen, old song, and Der Jaeger langs dem Weiher ging, arr. Berger; The Blue Bell, MacDowell; Serenade, Campbell-Tipton; The Cloths of Heaven (Yeats), T. J. Dunhill; The Bells of Clermont Town (Belloc), A. Goodhart; Come Lasses and Lads, Old Cheshire (time of Charles II.); dialogue, O No, John (Somerset), Old English; duet, Early One Morning.

The musical was entirely for the intimate friends of the host and hostess, who enjoyed this charming program in such lovely surroundings as one of the most delightful holiday treats offered this season.

S. D.

Club Hears Biography of Werrenrath

An interesting club which reports the splendid work of its members is the Scherzo Music Club of Norfolk, Va. This organization aims to arrange a series of meetings each year—of illustrated lectures on music and the lives of musicians—so as to familiarize concert goers with the growth of music in this and other countries. Among the musicians under discussion this winter was Reinald Werrenrath, featured in the group of course, as an All-American. A biography of the well known baritone was read by Mrs. Richard Peake, after which several vocal selections of Victor records were played, among them the popular ballad, Duna. Every member of this club is a trained musician and in some way has achieved distinction, not only in Norfolk, but throughout the State. There are teachers, organists and singers among the membership. Mrs. Eva Campbell Ogle-tree has been elected president for the year 1923-1924.

Franklin Sells Interest

Calvin M. Franklin, who has been for the past two years vice-president of Concert Direction M. H. Hanson, has sold his financial interest in the business to Martin H. Hanson. Mr. Franklin, however, will remain with the firm in the capacity of road representative.



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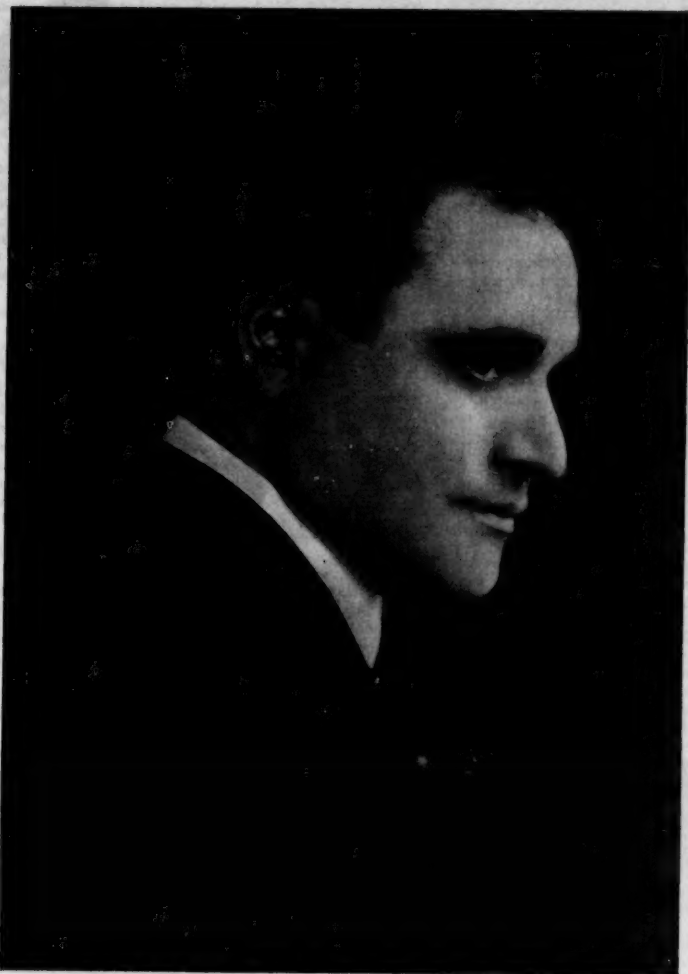
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"Has all qualities of a great artist."—Allgemeine Zeitung (Berlin).

"An artist with real temperament."—Leipziger Abendpost.

"Good tone and persuasive warmth of feeling."—N. Y. Times.



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GIGLI

Universal Critical Approval of the Favorite Tenor as **LIONEL IN "MARTA"**

in which he had the difficult task of following the late Enrico Caruso in one of his most famous roles

From New York Papers of December 15, 1923

But to hear Mr. Gigli sing Lionel we should almost be willing to pay for our seat (a horrid notion, to be sure). He had not sung the part here before, but assuredly he will sing it often hereafter, for his Lionel was the hit of the performance. He sang it beautifully, and was most engagingly gauche and transformed into an Earl of Derby. His "M'appari" aroused a storm of approbation that agitated the Metropolitan chandelier. If it were traditional to repeat it, nothing would have saved him from an encore.—*Tribune*.

Mr. Gigli sang "M'appari" with a tone quality that was a delight to hear. No one except Caruso ever surpassed his effort. He received almost an ovation and manifested great delight at the long continued demonstration.—*Evening Post*.

The Forest Inn scene was made notable especially by the aria "M'appari," which New Yorkers remember as Caruso sang it, and which Mr. Gigli accomplished, if not in the Caruso manner, very creditably,—like a very, very young Caruso perhaps, as somebody said.—*Times*.

The engaging Lionel had seemed an exclusively Caruso role. Judging by the ovation accorded Beniamino Gigli last evening that tradition may now be his. Mr. Gigli looked the romantic, lovelorn young hero, and he sang it in a free, full, eloquent voice which won him deserved applause and "bravos."

Musically and pictorially Marta is one of the most delectable of the tutti frutti operas, replete with solos, duets, quartets and even one particularly agreeable quintet. In all of these Mr. Gigli made the most of his opportunities, propping up a cast more than satisfactory from the standpoint of spirited acting, but not always adequate vocally.—*Evening Mail*.

Tenor Gigli, in wonderful voice, poured his very soul into his tones and scored strikingly.—*American*.

Mr. Gigli's Lionel had much to commend it. His voice was thoroughly at home in the music. He sang with restraint and excellent expression, revealing much beauty of tone.—*Herald*.

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CHICAGO GIVES GARDEN OVATION IN THAIS; GALLI-CURCI SINGS FAREWELL PERFORMANCE

Several Changes in Casts of Other Offerings—Carmen Repeated, But with Garden in Title Role—New Year's Eve Audience Hears Rigoletto—A Fine Performance of Othello

CARMEN, DECEMBER 30 (MATINEE).

Chicago, Ill., January 5.—Carmen was repeated on Sunday afternoon with practically the same cast heard previously, with the exception of the title role, which was sung for the first time this season by Mary Garden. Her Carmen this season is quite different from the one she has shown Chicagoans in the many years in which she has been a member of the company. In the last decade Garden has not relied upon her voice to make an impression with opera-goers. Her artistry and big personality have always been recognized but this year to those achievements she has added that of singing better than previously, even though some tones sound thin and others hard, while others are surprisingly fine. This year she appeared on the stage with a new wig, most becoming and more in rapport with the role than the red one of years gone by. This new wig is black, with bangs on the forehead, spit-curls on each side, and it hangs low at the back and is quite effective. Her costumes of the first two acts, too, seem new and disclose the beautiful figure of their wearer. Garden is a very moody woman. Sometimes she is in a happy vein, while at other times she is in a very ugly one, and her performances suffer or benefit by her temperament. On this occasion she was in great spirits, and thus her performance was one long to be remembered for its many excellent qualities. She was given a warm reception by the large and appreciative audience. The manner in which she played the death scene was in itself worth the price of admission. Singers who still do not understand Garden's long vogue with opera goers of two continents are advised to witness the effective manner in which she plays the last few minutes in the life of Carmen. Those are poignant moments and bring realism on the operatic stage. Garden's new conception of the death scene is remarkable. Even one who has not actually seen a murder was brought face to face with one on the Auditorium stage. One would have thought that Garden had really been stabbed, her eyes dilated, the nostrils expanded and her quick agony and admirable fall made an everlasting impression on at least one auditor, who has witnessed hundreds of performances of Bizet's Carmen, but who had never seen such a denouement as that brought forth by Garden on this occasion.

Fernand Anseau made a big hit through his superb singing and much improved acting. The Flower Song has not been sung better here. At its conclusion Anseau was the recipient of prolonged plaudits, the just due for such admirable singing. Anseau will be with the company for three more years and this should be happy news to music-lovers of Chicago. Anseau is the tenor of the future for

the Chicago Civic Opera Company, so the management seems to feel. It has nursed its premier tenor and though it presented him wrongly in some operas, it has quickly rectified the error and Anseau has come back as big as at his triumph in Samson, in which he made his American debut. Baklanoff was the Toreador and was much more happy than on previous occasions. Margery Maxwell, in splendid vocal form, did herself proud by the manner in which she sang her aria in the third act, which won her a big round of applause from a well satisfied audience. The other roles were well handled and the whole performance reflected credit on the man responsible for its beautiful presentation, namely, Giorgio Polacco, the vertex of the production.

RIGOLETTO, DECEMBER 31.

New Year's eve at the Auditorium brought forth a repetition of Rigoletto with a cast different to that of previous performances as to the title role and that of the Duke. Joseph Schwarz, a favorite of past seasons, returned to the company as the jester, Rigoletto, and Alfred Picaver, the American tenor, the idol of Vienna, made his American debut as the Duke. Joseph Schwarz counts in Chicago innumerable admirers who were happy to hear him again with the local company and he gave them reason to rejoice by giving of his very best as to voice and action. An artist to his finger tips, Schwarz' portrayal of the part is as fine an exhibition of histrionic ability as could be expected from an actor on the so-called legitimate stage, and vocally it was a display of beautiful singing such as is expected only from master-singers, in which class Schwarz has long been recognized. He scored a huge and well deserved success.

Alfred Picaver should make as big a name for himself in his own country as he has in Austria, as he is the possessor of one of the most agreeable voices heard on the lyric stage. It is a big organ, of beautiful quality in all registers, which climbs to high altitudes with surprising ease, while the medium would be envied by more than one baritone. Picaver, too, has a fine personality, heroic stage presence, good physique, a certain elegance of carriage, and he acted with conviction and understanding. His phrasing was somewhat deficient, but this may be due to the fact that he had not sung in Italian in about ten years and he chopped some of his phrases in true Teutonic fashion. He made a very fine impression, nevertheless, and should be a happy factor in any role in which he will be cast.

Florence Macbeth was again Gilda and, as ever, she caught the fancy of her hearers, who acclaimed her after the Caro Nome, which, as a matter of record, touched the high mark of perfection in the singing of the night. Miss Macbeth is one of the most popular members of the company and the hold she has on the public is increasing yearly. Unassuming, reliable, she has won the hearts of the opera-goers as she has the respect and admiration of the critics and the management. She looked lovely as Gilda, sang beautifully and registered another triumph. Virgilio Lazzari was a forceful Sparafucile and Kathryn Meisle essayed for the first time the role of Maddalena, in which her glorious voice was heard to great advantage. The young American contralto is a born opera singer, as she acted the part as though she knew all its contents and discovered in its music opportunities to shine vocally. The balance of the cast was satisfactory and as Giorgio Polacco was at the conductor's desk, the performance went with a bang. A fine performance with which to close the old year!

THAIS, JANUARY 1.

The New Year was celebrated at the Auditorium by the first performance this season of Thais with Mary Garden.

In fine fettle, she gave an admirable portrayal of the title role, which enabled her, with a mediocre voice, to rise on the operatic stage to a place perhaps not attained by any other living singer. Garden is the very essence of artistry. There is nothing in her make-up that does not reveal brains, and her Thais, which is, as a courtesan, seductive and her every gesture rather suggestive, becomes a real Madonna in the later episodes in the lyric romance. Her success was in proportion only to her magnificent performance.

Edouard Cotreuil, a pillar of strength in the personnel of the company, was Athanael, which he rendered excellently with that style of the French school which demands as much from the actor as from the singer. His Athanael had dignity, fervor and distinction in action, while vocally the popular basso displayed the quality of his voice to best advantage. He scored heavily and rightly so. Jose Mojica, the Adonis of the company, sang the role of Nicias with good understanding if with light voice. Alexander Kipnis voiced well the role of Palemon. Likewise, Marie Claessens that of Albine, superior of the White Sisters. The balance of the cast was satisfactory.

Special words of praise are to be set down for Ettore Panizza, who showed complete knowledge of the score, in which he found new occasion to add to his fame as an operatic conductor.

OTELLO, JANUARY 2.

The performance of Othello is one that will add glory to the Chicago Civic Opera Company's present season and to Rosa Raisa, Charles Marshall and Joseph Schwarz, who sang the roles of Desdemona, Othello and Iago, respectively. The presentation under review was one of the most interesting so far this season. Every one connected with it did his or her part superbly. The orchestra, under Panizza, gave of its very best. The chorus, though overworked since the beginning of the season, sang with the freshness of an opening night and the accuracy of well routinized singers. The minor roles were all capably handled by such popular singers as Marie Claessens, who was Emilia; Jose Mojica, Cassio; Lodovico Oliviero, Roderigo; Alexander Kipnis, Lodovico; Gandolfi, Montano, and Milo Luka, the herald.

The three principal protagonists were magnificent. What a wonderful trio! Our elders who always shout about the degeneration of opera could not cite a better performance of Othello than the one under discussion. Yes, indeed, we have heard many of the famous artists of yesterday, but Marshall, Raisa and Schwarz equal any of them and surpass the great majority. Raisa's Desdemona is a masterpiece of artistry. She makes a role, generally overshadowed by Othello and Iago, stand out on the same plane with the two principal characters of the drama. She sang with great brilliance of tone all through the opera and her unequivocal triumph left no doubt as to the joy her public derived from her beautiful singing and her no less convincing portrayal of the role of the unfortunate wife of Othello. Charles Marshall is improving by leaps and bounds and his Othello is now the acme of perfection. A different actor and singer than the crude Marshall, who made his debut in the same role three years ago, the Charles Marshall of today is as fine a singer as one could demand for such roles as Othello, and his portrayal of the Moor is so effective in its simplicity and show of brutal strength as to thrill as on this occasion, when his success knew no limitation. Marshall has come into his own this season and he is rightly counted among the foremost stars of the company.

Joseph Schwarz' Iago will long be remembered in Chicago for its effectiveness and masterful conception. Schwarz was the lion of the evening. A tremendous power in any opera, he surpassed all of his previous work here as the malignant evil spirit in the carcass of a low-born courtier. Cruel, sarcastic, humble, dominant, overbearing, cowardly and courageous, feeble and strong, his Iago electrified the spectators, and as vocally, he gave reason for admiration through the manner in which he colored his tones to blend with his unique delineation, the whole of his performance was as magnificent as could have been expected. It would take a column to analyze the work of this really fine artist, as his Iago is a creation. It might be that at times he was a little too melodramatic, too theatrical to please some of his auditors, but everyone was unanimous in proclaiming his presentation a most effective masterpiece. Schwarz sang the role like a great singer and he acted it like a fine Shakespearean actor, leaving nothing to chance; he knew exactly what he was about and he did everything at the right moment with the true note demanded both by the librettist and the composer. It is such performances as this one of Othello that add fame to a company and which show the unevenness of some other performances heard so far this season at the Auditorium. Where few performances have been mediocre, many have been so fine as to be praised to the skies, and others so bad as to call for harsh criticism. A reviewer is always happier when witnessing a good performance and this one of Othello was of the sort that gave reason only for enjoyment.

LOUISE, JANUARY 3.

Louise was repeated with the same cast heard the previous week, so well headed by Mary Garden in the title role, Fernand Anseau as Julien, Georges Baklanoff as the father, and Marie Claessens as the mother. Polacco conducted.

ROMEO AND JULIET, JANUARY 4.

Galli-Curci sang good-bye to Chicago as Juliet in Gounod's Romeo and Juliet, on Friday evening, January 4. The vast Auditorium had been sold out days in advance and had the theater contained twice as many seats, there would not have been one vacant as hundreds were turned away unable to secure admission and, as standing room is forbidden in Chicago, only those having tickets could get in for this memorable night, which, for the present at least, closes Galli-Curci's operatic career in this city. Galli-Curci sang gloriously and at the close of the opera, issued a statement in which she once again accused the management of lack of courtesy in her behalf. Her statement read as follows:

Chicago, January 4.—To my beloved Chicago public: Having received so many letters requesting my return with the Chicago Civic Opera Company next season, I feel that I cannot leave Chicago without expressing my heartfelt gratitude for the loyalty and affection

(Continued on page 49)

JUST OUT IMPRESSIONS

1, Vision; 2, Flirtation; 3, Meeting; 4, Admiration;
5, Proposal; 6, Conquest.

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JOHN McCORMACK OFF STAGE

The following appeared in a recent issue of the Pittsburgh Post, from the pen of Harvey B. Gaul, musical editor of that publication:

"The staying over in town for a few days of that great Irishman, John McCormack, revealed that man in many new and alluring lights. It proved to us that he is first, last and all the time 'a musician' and not merely a singer. He sat down at the piano and for an hour played and sang Hugo Wolf; not one or two songs, but he knew nearly every one of the magnificent masterpieces of this crazy man of Windischgraz. He knew his Schubert intimately; songs we never knew Schubert wrote, songs which he had unearthed in Germany. And speaking of Germany he sang his Hiedler as if he were Berlin-born instead of Dublin-bred."

"We have heard John McCormack for many years. He came to us first, oh, perhaps, some twelve years ago, singing Marshall's I Hear You Calling Me, a canzonetta which he did in beautiful manner; time, familiarity and sophistication to the contrary, it was a moving performance. And then we thought of him as the father of Mother Machree, a song which he also did in a tender manner and, like the Marshall number, he gave certain imperishable qualities. Being a tenor and singing these songs it was easy for the lazy and addle-pated scrivener to think of him merely as a 'ballad' chanter."

"And that is where most of us in Pittsburgh were wrong. For the first half of every recent program he built a list of songs that would do credit to a Wullner or a Gerhardt. Take his last recital, for instance! He turned antiquarian and discovered a new aria of Scarlatti's and an unknown air of Da Vinci. It seems that every time he trips abroad he goes pottering around the libraries and book-stalls looking for old material, unused scores, unknown scripts. He told us that as many times as he has been coming to Pittsburgh, and has been singing in New York, he never repeated the same program."

"What does this mean? Work, and then more work. It also means that McCormack can read, learn and in-

wardly digest a song without having to be coached as some of our concert tenors have to do. The wonderful thing about McCormack is, that having arrived at the very pinnacle of his profession, the time when some singers want to sit back, take their feet off the pedals, put them on the handle-bars, and coast over their prosperous roads, this singin' lad of Athlone wants to go on and plug the old masters, to learn all the hoary old art-works."

"He told us yarns of his early days; how he toured England from Land's End to John o' Groat's for a few pounds a concert; of how he and Fritz Kreisler and Vladimir de Pachmann went out as a holy trinity; of how one day he and Kreisler were making a phonograph record of O Dry Those Tears, and who should lumber in but Sergei Rachmaninoff to hear them make it. How they took off their coats and sweated to make the thing go, and how Rachmaninoff tied himself up in a pretzel-knot laughing at them, until they said: 'What are you laughing at?' and how Rachmaninoff said: 'Eet ees so funnie, you two fine artists sweating so ovver such a seely leetle song.'"

"And then he went on and told us more stories of his travels, screamingly funny some of them, and many touched with that marvelous pathos that goes with great souls—and the Irish, Gawd bless 'em. Stories of how, as a kid tenor, he was singing the role Faust in a small spaghetti pipe-line town in remote Italy and how he ran off the stage in sheer fright and the chorus ran after him, while the mayor of the town came out and told the audience that he, McCormack, had stage-fright and how the audience applauded and the orchestra 'vamped till ready' till he could get his nerves quieted. Stories of how he was to sing Rigoletto in Rome, Naples, or Turin, I've forgotten where, and how he was sitting in the stalls of the opera house and how some woman behind him said to her companions, 'And what is on tomorrow night?' and the reply was, 'Oh, some Englishman in the title role. It will be something to laugh at.'"

"McCormack is a raconteur, and, like all true humorists, he enjoys the joke that is on himself. But it is the artist and musician that interests us."

New York Trio Presents Work by Schuett

On December 20, at Hunter College, the New York Trio played for the first time in this country Episodes, op. 87,

by the Viennese composer, Eduard Schuett. The composer is a very talented young pianist, a pupil of Leschetizky. The work is in five movements, all of them written in waltz time. The waltz theme which occurs in the first movement is heard also in the later movements, sometimes gayly, sometimes sadly and sometimes plaintively. The fourth movement, Nocturne, had to be repeated. The program opened with the C major trio, op. 87, of Brahms, which was given a splendid reading by this well known trio. The organization was heard again at Hunter College on January 3, and January 9 there was a concert in Stamford. Forthcoming engagements are as follows: Lawrence, L. I., January 13; Aeolian Hall, New York, January 25, and Pittsburgh, Pa., February 1.

Gray-Lhevinne Delights Harrisburg, Pa.

The appended are excerpts from the reviews of Estelle Gray-Lhevinne's concert in Harrisburg, Pa., on December 14:

Mme. Gray-Lhevinne was not, before last evening, very well known in Harrisburg. Should events make it possible for her return at some future date, the house that will greet her will be infinitely larger although it will not be greater in its enthusiasm of her art except as numbers will increase the volume of applause, than was the house last night. . . . Mme. Gray-Lhevinne is a violinist of rare ability and personality. She has adopted the somewhat "newer" style among artists of giving her concerts with an abandon of conventionality, and before each number she tells in a few words, often in a delightfully humorous manner, the story or import of the selection she has chosen. This is, from one of the many angles from which it may be viewed, a step which will hasten that highly desired development of love for the more lasting classes of music among Americans. Our development along other lines has been rapid; our musical development has not kept pace, and it has been only within the past decade that we have begun to give to music its rightful place.—Harrisburg Telegram.

The entrancing music drawn from an ancient violin by Mme. Estelle Gray-Lhevinne last evening held spellbound the large audience gathered to hear the great artist in Chestnut Street Auditorium. Employing perfect technique and with a frankness in her delineation that was captivating, Mme. Gray-Lhevinne charmed her audience with her music as well as by her brief autobiography.—Harrisburg Evening News.

Mme. Lhevinne played to an appreciative audience of which she seemed totally unaware during the time that she played. She was devoid of any mannerisms, standing erect, and drawing her bow with remarkable rapidity for so small a person. Her playing revealed both technique and tone coloring, as well as a dramatic intensity.—The Patriot.

Comments on May Peterson's Oshkosh Date

Following the appearance of May Peterson in Oshkosh, Wis., on November 26, the Daily Northwestern commented as follows:

A packed house greeted Miss Peterson. While the financial outcome of the concert is a cause for congratulation, that was not its only virtue. It was an artistic entertainment, as all of those have been in which the former Oshkosh girl appeared.

Perhaps May Peterson sings as well other places as she does in this city, but she certainly cannot do any better. In reply to a comment after the concert, upon her generosity in responding to encores and the beautiful quality of her voice, she said, "I am glad it was enjoyable, but that is the way it should be. Oshkosh audiences always call upon me and inspire me to do my best, because of their delightful attitude."

Miss Peterson had a program of selections which would appeal to any person who loves music, not alone those who have made a study of it. It was not top-heavy but it had enough of the larger numbers to give it dignity. She sang one song in Swedish, another in Norwegian, two in German and four in French. In each instance, as in her delightful custom, she gave a brief outline of the story in the song before singing it. There were eighteen numbers and eleven encores.

Triangle Club Presenting Drake's Drum

The Triangle Club of Princeton University is now on tour presenting Drake's Drum, a musical comedy in two acts. The itinerary of the trip includes Trenton, Newark, Montclair, Brooklyn, Morristown, New York, Baltimore, Pittsburgh, St. Louis, Chicago, Cleveland, Akron and Cincinnati, concluding in Philadelphia on February 22 and 23. The New York engagement was on December 25 and 26, when the club appeared at the Metropolitan Opera House. As in past years, the book of the play, the music, the orchestra, the scenery, lighting and all stage effects, are the sole work of the undergraduates. It is interesting to note that J. F. Hamlin, son of the late George Hamlin, is concert-master of the orchestra. Mr. Hamlin also wrote the music for Dawning, one of the musical numbers on the program.

Irene Holland Nicoll Sings Messiah

Irene Holland Nicoll, contralto, who made a brilliant success at her debut recital at Aeolian Hall a few weeks ago, winning favorable comments from both press and public, was also the soloist at a performance of The Messiah on December 23 at the Central Congregational Church, better known as Dr. Cadman's church, Brooklyn. The performance, directed by Harry Rowe Shelley, was in every way admirable, and Mrs. Nicoll was especially commended for the great beauty of her voice, warm, penetrating, luscious, and her fine vocal equipment.

Adelaide Gescheidt's Musicales and Tea

About 200 guests, many of them musicians and singers of importance, enjoyed a musical and tea, given by Adelaide Gescheidt, at her studios, Sunday afternoon, December 30, from four-thirty until six-thirty o'clock.

Some of Miss Gescheidt's artists, assisted by Michael Banner, violinist, rendered a delightful program during the hour. They were: Irene Williams, Nelle Wing, Violet Dziel, Esther Werner, Margaret Sherman, Albert Erler, Grant Kimbell, and Frederic Baer.

Miss Gescheidt announces that these teas will be a regular function on the last Sundays of January, February, and March. Her analysis class and hour of song, for the development of students, is held on the first Tuesday of the month.

Gigli to Program Curci Song

Gennaro Mario Curci has received the following letter from Beniamino Gigli regarding his new song, Star Eyes:

November 30, 1923.

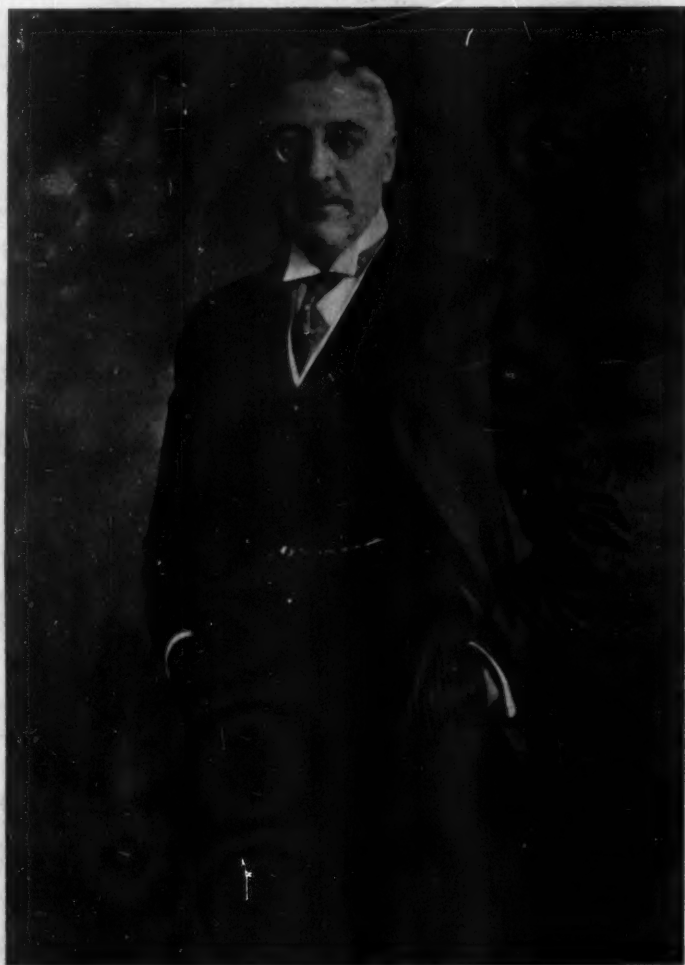
Dear Signor Curci:

I heard your new song, Star Eyes, and found it wonderful. The words are so sweet and the music very well appropriate that I am sure this song will have a great success. I can assure you, dear Maestro, that I will sing your song, Star Eyes, in my first concert in this season in New York, and I will put it in every program on my tour next March.

Very truly,

(Signed) BENIAMINO GIGLI.

The new Curci song is published by Hinds, Haydn & Eldredge.



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RECITAL

SOLOIST WITH ST. LOUIS SYMPHONY ORCHESTRA

BOSTON SUNDAY POST,

NOVEMBER 18, 1923

SHOWS HIS
GREATNESS
AS PIANIST

BY OLIN DOWNES

No doubt a number of pianists in the audience when Mieczyslaw Munz played in Jordan Hall yesterday afternoon wished that they could appropriate his superb mastery of tone and his remarkable technique. But if they were thoughtful they realized that Mr. Munz' equipment springs not only from physical aptitude, but also from his inborn musical nature and his instinctive feeling for his instrument.

A GREAT ARTIST

We do not remember any young virtuoso in recent years who has shown such a just balance of intellectual and emotional qualities, or as poetic a nature. At the same time he is a brilliant virtuoso and he seems to have grown even in the last year. He will be recognized everywhere, not merely as a good pianist but a great one.

When pianists announce that they are going to play all the 24 Chopin Preludes—short and wonderful as so many of them are—in one fell swoop, the professional concert-goer groans and prepares for the worst. Yesterday each one of these preludes was a gem of mood and color; each one aroused keen anticipation of the next; each one was like a fresh creation on the part of the interpreting artist.

Yet Mr. Munz did not once commit an extravagance or affectation to give novelty to his performance. He always effaced himself in favor of the composer but not passively, not in a negative, or what is called by the worshipful an 'objective' spirit. Always he had made the music a part of himself, and always he had his extraordinary beauty and variety of tone color.

This was an engrossing recital. Debussy's "Dr. Gradus ad Parnassum" had for once true humor. There was the thought of the child, uncomfortably drumming and squirming through the "Gradus" of Clementi, now playing fast and impatiently, now in tempo, now hesitating, now the youngster's thoughts wandering far from the keyboard, and at last, praise be—through. There is only one reservation to this interpretation, which is that no child could have played as fast, as beautifully and with as fine a knowledge of pedal as well as finger effects as Mr. Munz did.

"MUNZ RACES LIKE A ZEV OF THE KEYBOARD."

"POLISH YOUTH DISPLAYED PHENOMENAL SPEED OF FINGER."

"AN AMAZING PAIR OF HANDS arrived yesterday at the Odeon. They belonged to Mieczyslaw Munz, a 23-year-old Polish pianist, WHOSE PRAISE HAS CRIPPLED NEWSPAPER VOCABULARIES IN OTHER CITIES. The audience was treated to such a combination of speed and nonchalance as is seldom witnessed. Though in his early twenties, HE EXHIBITED A TECHNIQUE AS MATURE AND COMPLETE AS THAT OF RACHMANINOFF HIMSELF. THERE WAS SENSUAL DELIGHT IN HIS TONE, AT TIMES AS MELLOW AS A FRENCH HORN, AND THERE WAS ASTONISHMENT AT A VELOCITY WHICH APPARENTLY HAD NO LIMITS, and which was achieved with what seemed a careless ease. The tricky and formidable third movement was dispatched with the air of a conjurer. Evidently MUNZ POSSESSES MUCH POWER. THE AUDIENCE GAVE HIM A TRIUMPHANT RECEPTION, AND THE MANAGEMENT PERMITTED HIM THE UNHEARD-OF PRIVILEGE OF THREE ENCORES. The first was Chopin's 'Minute' Waltz, which was played in something like 58 seconds. All the speed previously shown dwindled before this colossal spurt. Possibly the waltz was never played so fast—if that means anything. IF THE PIANO WAS A RACE TRACK, THE POLISH LAD WOULD BE THE ZEV OF THE KEYBOARD. AS EARLY AS 2 O'CLOCK, AN HOUR AND A QUARTER BEFORE THE PROGRAM BEGAN, NEARLY A HUNDRED PERSONS STOOD BEFORE THE CLOSED DOORS OF THE HALL. BY 3.15 THERE WAS NOT A VACANT SEAT, AND MANY WERE TURNED AWAY. MR. GANZ ARRANGED A PROGRAM IN HONOR OF THE SOLOIST."—Richard L. Stokes, St. Louis Post-Dispatch, Dec. 10, 1923.

"MUNZ SCORES SUCCESS AS PIANO SOLOIST AT SYMPHONY CONCERT."

"AUDIENCE ENTHUSIASTIC, RECALLS ARTIST FOR SEVERAL ENCORES."

"WHEN THE HISTORY OF THE ST. LOUIS SYMPHONY SEASON OF 1923-24 IS WRITTEN, YESTERDAY'S CONCERT WILL STAND OUT AS EMINENT. THE SOLOIST, MIECZYSLAW MUNZ, WHO CAME TO US WITH SUCH PROMISE, MORE THAN REALIZED THAT PROMISE. THE HOUSE WAS ENTHUSIASTIC ABOUT HIM. HE WAS RECALLED AGAIN AND AGAIN, THE APPLAUSE MOUNTING IN VOLUME WITH EACH REAPPEARANCE, UNTIL HE RESPONDED WITH AN ENCORE. NOR WOULD THE AUDIENCE BE CONTENT WITH ONE. HE HAD TO GIVE THREE. Munz played with the orchestra the Concerto No. 2 in C minor by Rachmaninoff. HIS FINE SINGING TONE, PRECISE, CLEAR-CUT TOUCH THAT GAVE EACH NOTE ITS SIGNIFICANT PERSONALITY, HIS DEFINITELY MARKED RHYTHM AND HIS TOWERING TECHNIQUE WERE DISPLAYED IN THIS. HE ACCOMPLISHED THIS BIG PERFORMANCE WITH SUCH APPARENT EASE, SUCH UTTER LACK OF MANNERISM OR POSE, AS TO DEMONSTRATE HIS UNASSUMINGNESS AND MODESTY. THIS SIMPLICITY OF MANNER IS ONE OF THE QUALITIES THAT MARKS MUNZ AS MADE OF THE STUFF OF GENIUSES. BEYOND DOUBT THE PROGRAM WAS HONORED BY SUCH A SOLOIST AND THERE WERE MANY WHO DECLARED HIS EQUAL NEVER WAS HEARD HERE AT A POPULAR CONCERT. Yesterday's audience understands now why critics are so unanimous in his praise. MUNZ'S PERFORMANCE INSPIRED THE WISH TO HEAR HIM IN RECITAL that his powers might be more fully revealed."—Marguerite Ely, St. Louis Globe-Democrat, Dec. 10, 1923.

"A YOUNG MASTER."

"AN AUDIENCE SAT SPELLBOUND yesterday while a poet and a dreamer at the piano played Rachmaninoff's 'C Minor Concerto' with the St. Louis Symphony Orchestra. And then would not be satisfied until Mieczyslaw Munz had given in addition three encore numbers. MIECZYSLAW MUNZ IS POET AND DREAMER, AND VIRTUOSO, TOO. And for all his poetry, for all his virtuosity, Munz is even more the artist. In his playing of the Rachmaninoff was a breadth and sweep and power, but always subdued to the conception of a work written 'for piano and orchestra,' and that is quite a different thing, from the virtuoso's conception that a piano concerto is for his display at orchestral expense. Indeed, it was only in the poetry with which he interpreted that work that one realized his art. But later came display in those three encores, the 'Minute' waltz of Chopin, the A flat etude and Emile Sauer's 'Music Box.' With what mighty power sang the tread of those chords like the feet of Fate with which the concerto opens against the singing of the deeper strings and woodwind. One felt here THE POWER OF HIS DYNAMICS, a conviction made certain in the brilliance of the allegro scherzando, but one felt also in this moderate, and in the reverie of the adagio sostenuto, THE LYRIC POETRY IN THE SOLOIST, AND THE COLOR AND WARMTH OF THAT TONE WHICH HE EVOKED. IF HE IS NOT A GIANT NOW, AND I SUSPECT HE IS, THIS 21-YEAR-OLD BOY IS OF THE STATURE OF THE GIANTS OF TOMORROW."—Mary R. Burke, St. Louis Times, Dec. 10, 1923.

SOLOIST WITH KANSAS CITY SYMPHONY

"PIANIST PROVES TECHNIC MASTER."

"MUNZ, THE PIANISTIC SENSATION THUS FAR THIS SEASON, PROVED HIMSELF THE MASTER OF A VIVIDLY BRILLIANT TECHNIC. Sans the too often displayed affectations of the visiting artist, this young man GAVE AN AUTHORITATIVE EXAMPLE OF BEAUTIFUL PIANISTIC ART as well as superior musicianship with an intellectual background which characterized his playing. Munz gave a finished reading of the Rachmaninoff Concerto in C Minor, each movement BRINGING ENTHUSIASTIC APPLAUSE FROM A DELIGHTED AUDIENCE."—Kansas City Journal, Dec. 24, 1923.

SOLOIST WITH PHILADELPHIA PHILHARMONIC SOCIETY

"POLISH PIANIST PLAYS."

"The soloist was the Polish pianist, Mieczyslaw Munz, whose debut (three concertos!) was made in 1923 with the Berlin Symphony Orchestra. Last night the modern and musically young artist chose Rachmaninoff's Second Concerto. At once, in those lower octaves so perfectly in consonance with his support, HE MADE IT FELT THAT HE IS A RARELY SKILLFUL AND ACCOMPLISHED PLAYER, WITH NATURAL GIFTS AND ACQUIRED ABILITIES THAT GIVE HIM A LOFTY RATING. Without violent display he brought out the heroic dimensions of a work whose building material is of ideas such as Brahms might have used. There is no feebleness nor littleness in the music; a master mind conceived it and a similar mentality is demanded of the executant. MR. MUNZ MET EVERY TEST; AND ON HIS EFFORT THE AUDIENCE DEMONSTRATIVELY SET THE SEAL OF ITS APPROVAL."—Philadelphia Public Ledger, December 17, 1923.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the past three weeks ending December 27. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Carl Fischer, New York)

MORNING (song), by S. Rachmaninoff.
THE FOUNTAIN (song), by S. Rachmaninoff.
WOULD YOU GO SO SOON? (song), by Bainbridge Crist.
FIVE CHRISTMAS CAROLS OF OLD ENGLAND, by Rutherford Kingsley.
THE PETER PAN BABY (for piano), by Henry Holden Huss.
CHERRY BLOSSOMS (for piano), by Henry Holden Huss.
LAKE COMO BY MOONLIGHT (for piano), by Henry Holden Huss.
THE SKATERS (for piano), by Henry Holden Huss.
THE SICILIAN BRIGANDS (for piano), by Henry Holden Huss.
THE CLOUD ON THE HILL TOP (for piano), by Henry Holden Huss.
THE OLD DUCHESS AT THE COURT BALL (for piano), by Henry Holden Huss.
THE FAIRY PRINCESS (for piano), by Henry Holden Huss.
MARCH OF THE BOY SCOUTS (for piano), by Henry Holden Huss.
COLUMBINE (for piano), by Camille Zeckwer.
MAZURKA (for violin), Op. 33, No. 2, by Chopin-Kreisler.
FAREWELL TO CUCULLAIN (for violin), by Fritz Kreisler.

(G. Schirmer, Inc., New York)

THE BUSY SAW-MILL (for piano), by Mathilde Bilbro.
THE WOODCUTTERS (for piano), by Mathilde Bilbro.
PASSING CLOUDS (for piano), by Reuben Davies.
GAVOTTE MARIANNE (for piano), by Amy Worth.
ETUDE MELODIQUE (for piano), by Joseph J. McGrath.
IN THE GLOAMING (for piano), by Mana-Zucca.
FAIRYLIGHT (for piano), by Otto Ortmann.
VALSETTE (for piano), by Otto Ortmann.
LITTLE PRINCESS (for piano), by Otto Ortmann.
GRADED STUDIES IN ENSEMBLE PLAYING (for piano and violin), by Wallingford Riegger.
RONDO BRILLANT (for violin), by C. M. von Weber, transcription by Albert Spalding.
LEGEND OF THE HERMIT THRUSH (for violin and piano), by Michael Banner.
BERCEUSE (for violoncello), by Otto Ortmann.
PENSEE D'AMOUR (for violoncello), by Otto Ortmann.
DANSE ONDULANTE (for piano, four hands), by Frances Terry.
MY DEAREST ONE (song), by Robert W. Wilkes.
A LETTER TO SANTA (song), by Robert Braine.
THERE IS PANSIES (song), by Eleanor Marum.
APRIL SONG (song), by Eleanor Marum.
CAROL OF LORRAINE (song), by Ralph J. de Golier.
NOW MY HEART IS HEAVY LADEN (song), by Ralph J. de Golier.
OVER THE DEPTHS OF THE SEA (song), by Reinhold M. Gliere.
ROUNDELA (song), by Werner Josten.
CUPID'S BALM (song), by Werner Josten.
JUST PLAY MAKE-BELIEVE (song), by Kathryn Donart-Webster.

(Oliver Ditson Co., Boston)

ASSEMBLY GRAND MARCH (for piano—six hands), by Carl Wilhelm Kern.
ASSEMBLY GRAND MARCH (for piano—four hands), by Carl Wilhelm Kern.
THROUGH THE MEADOW (for piano), by L. Leslie Loth.
TAG! (for piano), by Dorothy Gaynor Blake.
LEAP-FROG (for piano), by Dorothy Gaynor Blake.
FOLLOW THE LEADER (for piano), by Dorothy Gaynor Blake.
CARNIVAL DANCE (for piano), by Frederick A. Williams.

A NIGHT IN JUNE (for piano), by Frederick A. Williams.
ROMANZA, IN F (for organ), by Carl Busch, arr. by Orlando A. Mansfield.
Valse MIGNONNE (for organ), by Rebikoff, trans. by H. Clough-Leichter.
AT THE WINDOW (for organ), by C. W. Lemont, arr. by William J. Smith.
PHANSIE, G MINOR (for organ), by Orlando A. Mansfield.
SPRINGTIDE (for organ), by Edvard Grieg, trans. by Gottfried H. Federlein.
TENDRESSE (for organ), by C. W. Lemont, arr. by William J. Smith.

Books

(Carl Fischer, New York)

How to Produce a Beautiful Tone on the Violin

By Helen Timmerman

The title of this book is clear enough and leaves no doubt in the mind as to what the writer intends to say and what the object is. But the book itself is something more than this. It is, in fact, a collection of random essays on all sorts of subjects. Occasionally there is something about the violin



tone, but there is also a great mass of material intended to improve the general technic of the violinist according to the principles advocated by Cesar Thomson. There are also reminiscences of all sorts, memories of what people have said and what people think, hints about deep breathing, playing in public, vocalizing, the value of musical enthusiasm, and an endless number of things directly or indirectly related to the making of music. This sort of book is really far more valuable to American students than dry "methodist." American students, being deprived of "atmosphere," have to get all this sort of thing from books, and any book that gives them this very needful stimulation and direction is important. Therefore, this book is important, far more important than many a book that looks more practical.

Music

(Composers' Music Corporation, New York)

Songs by Arthur Bliss

These are entitled Thunderstorms, This Night, Leisure, Three Jolly Gentleman. Amusing, entertaining, original works by a composer who is, above all else, clever. Those who like this modern style of cleverness will like them. Those who like solidity, passion, depth, will not like them. And that is all there is to say about it. Taste is taste, and taste differs. Such works as these belong in such a distinct class by themselves that one is sure either to like them very

much or to dislike them very much. Some people like sugar on raw oysters—and then again some people do not.

Turquie. Six Pieces for Piano

By E. R. Blanchet

Pianists, so we are informed, are constantly complaining that there is almost no new music for their concert programs. Replying to criticisms of the sameness of their programs, they shrug their shoulders and say, "What are we to do? There is no new music for us." Well, maybe, and maybe not. Certainly there is reason for some doubt in the matter, for to this reviewer's desk come from time to time compositions that are so highly interesting that one must wonder why they are never heard. This set of virtuosic pieces by Blanchet, the Swiss composer, are of that sort. They are highly picturesque, colorful, perhaps one might say beautiful, though that is a word one does not easily apply to modernistic things. Above all, they are interesting. Not a page in all this thick book of pages but what is interesting to the eye as well as to the ear. Pianists whose technic is of the most advanced order should give them a careful examination.

(Chappell-Harms, Inc., New York)

Someone Brought Me Daffodils (Song)

By Haydn Wood

This would be a fine song if it were not for the words—or, rather, it would be a fine poem were it not for the music. In other words, the words and music do not belong together. The words are fine. The music is fine. But the music does not express the sentiment of the words. And the words do not express sentiment of the music. The music, it is true, is very skilfully fitted to the difficult meter of the words. Only a master could have done it. But the soft tenderness of the words is in no way represented by the strongly rhythmic tune with its gay and popular swing. However, the public little cares for these fine distinctions and it looks as if our composer had written a success.

June's First Rose (Song)

By Eric Coates

A very beautiful little ballad. Very simple, flowing, easy to play and sing, melodic, well harmonized. And it has the unusual feature (in this kind of music) of a fine end, an end that indicates real musicianship on the part of the composer. Good song!

(G. Schirmer, New York)

From Bohemian Woods (A Fantasy for Piano)

By Rudolf Friml

Friml always writes tunes, and he has the wisdom never to try to make more of them than is in the original inspiration. He has real ideas and he never spoils them by over-elaboration. Fantasy, as he uses the word, means nothing. This is just a little piano piece, full of real musical invention, and just as straight-forward and unaffected as possible. At the same time it is not trite. Evidently written by a master of his art. The harmony is interesting and fitting. Neatly and nicely made, apparently without effort. It is good music of its kind, and it is a kind that will please pianists of simple tastes. Highbrows and modernists not included.

School of Double-Stopping for the Violin

By A. H. Weisberg

This is one of Schirmer's Scholastic Series, sixty-five pages bound in paper, and it is a carefully graded course from the simplest to the most difficult violin chord material. It is scientifically conceived with due consideration for the limitations of the average student, and will be found a splendid course of intonation as well as a prime strengthener for the fingers, and a series of daily exercises for the separation of the fingers. It is far more than a mere school of double-stops, and will be found highly useful to every student of the violin.

(Oliver Ditson Co., Boston)

Six Voluntaries for the Organ

By Bruce Steane

The beauty of these works is in the counterpoint. They are written in that manner which we recognize as church style, consisting mostly of successions of parallel sixths, and they flow along smoothly and devotionally, always pleasingly harmonious with no shocks or thrills. They are just the sort of music people in church like to hear as
(Continued on page 25)

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CHICAGO

A big headline should lead the review of Mischa Levitzki's recital in Orchestra Hall. He has become a pianistic Titan. The delicacy is still there, and the poetry and the charm and the grace, but there, too, are the sweep and power and passion and fire, the technical perfection, the physical endurance, the finish and polish of the master. *Today Levitzki, still in his twenties, is a ripened, a magnificent pianist, one of the Olympians.*

Chicago American, Dec. 10, 1923

ST. LOUIS

Still young in years, but matured in his art, Mischa Levitzki, one of America's greatest piano wizards, returned to St. Louis last night to capture by storm a sold-out house at Conductor Ganz's second regular symphony concert, with his splendid rendition of Beethoven's great concerto in C minor. With a few exceptions, no soloist has ever received an ovation at our symphony concerts like that given to the young master last night at the Odeon.

St. Louis Times, Nov. 16, 1923

MINNEAPOLIS

Levitzki plays Chopin superbly. Especially in the Chopin "Valse" and "Polonaise" did the pianist reach a masterly combination of easy technic, delicate shading and scope of interpretation. One would like to hear him in a program devoted entirely to Chopin.

Minneapolis Star, Nov. 22, 1923

PHILADELPHIA

He has matured amazingly and is to-day entitled to rank with the great artists of his time. Beethoven he plays with breadth, understanding; Chopin with grace, elegance, charm; Schumann with subtlety, delicacy and fidelity to the unusual and fascinating; while his Liszt is superb, not only outstanding technically, but eloquent, powerful, dominating.

Philadelphia Record, Nov. 4, 1923

Four
Cities
With
But
A
Single
Mind
On
The
Great
Art
Of

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NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 10

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Society of New York, evening.....Carnegie Hall
New York String Quartet, evening.....Aeolian Hall
Socrate Barozzi, violin recital, evening.....Town Hall

Friday, January 11

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Marion Ross, piano recital, evening.....Aeolian Hall
Friday Morning Musicals.....Biltmore

Saturday, January 12

Symphony Concert for Children, morning.....Carnegie Hall
Ernst Von Dohnanyi, piano recital, afternoon.....Carnegie Hall
Matzenauer, Schwarz, Huberman and Ney, evening.....Carnegie Hall
Carl Friedberg, piano recital, afternoon.....Aeolian Hall
Mimi Blondini, song recital, evening.....Aeolian Hall
Guy Maier and Lee Pattison, two piano recital, afternoon.....Town Hall
David Mannes Orchestra, evening.....Metropolitan Museum of Art

Sunday, January 13

Philharmonic Society of New York, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Aeolian Hall
Sandor Furedi, violin recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
A. Znaida, song recital, evening.....Town Hall
State Symphony Orchestra, afternoon.....Metropolitan Opera House

Monday, January 14

Myrtle Clair Donnelly, song recital, afternoon.....Aeolian Hall
Philharmonic String Quartet, evening.....Aeolian Hall

Tuesday, January 15

Moris Rosenthal, piano recital, evening.....Carnegie Hall
Jerome Goldstein, sonata recital, morning.....Aeolian Hall
Flonsaley Quartet, evening.....Aeolian Hall
Ella Murray-Aynsley, song recital, evening.....Town Hall
Philharmonic Society of New York, evening, Metropolitan Opera House

Wednesday, January 16

State Symphony Orchestra, afternoon.....Carnegie Hall
Sascha Culbertson, violin recital, evening.....Carnegie Hall
Inez Harbour, song recital, afternoon.....Aeolian Hall
Wanda Landowski, piano and harpsichord recital, evening.....Aeolian Hall
Zelina Bartholomew, song recital, evening.....Town Hall

Farnam in Widor Festival at Wanamaker's

Wanamaker Auditorium held a large audience when Lynnwood Farnam, organist of the Church of the Holy Communion, on January 3, gave the second of the Widor organ symphony recitals. The tasteful stage, with flags of three nations, the splendid big organ, and the real attention and enjoyment of his auditors, these were a few of the features of this affair. Unostentatiously as ever, Mr. Farnam played a difficult program, selected from the first, third, seventh, eighth and tenth symphonies, in a manner defying criticism. There was always heard delightful, clean-cut playing, tasteful registration, and an all-surmounting technic; these characteristics belong to Lynnwood Farnam. The serious as well as the lightly-fleeting moments of various movements, such as marches, chorales, scherzos, etc., were recognized

and enjoyed, and many a listener will never forget the splendid climax in the Pontifical march, and in the final movement of the eighth symphony.

Descriptive notes by Dr. Russell, concert director, gave the keynote for listeners and readers, and added to the enjoyment of the affair.

RECEIVER FOR WAGNERIAN OPERA COMPANY

The Wagnerian Opera Company, which opened a six-weeks' season of grand opera at the Manhattan Opera House on Christmas night, was placed in the hands of a receiver Monday afternoon. The action was taken by the management on the advice of members of the artistic personnel and sympathetic friends and supporters, and was explained as an effort to conserve the assets from the attacks of small creditors and thus assure continuity of the activities of the corporation.

Because the enterprise is a foreign corporation, it was entirely at the mercy of creditors. Two or three of the latter attached property of the company late last week. The prospect of a rush of small creditors threatened to defeat a refinancing in which the officers of the company are engaged and to wreck the organization as well as the season. Hence, according to officials of the corporation, the action taken.

Edwin T. Murdoch, an attorney at 120 Broadway, was named receiver. The appointment was made by Federal Judge Francis Winslow, of the Southern District. Mr. Murdoch took immediate charge of the business affairs of the German musical institution. He was recognized by many of the social set and men about town while bustling about his new duties as former attorney for the late Jacques Lebaudy, "Emperor of the Sahara." The receivership is temporary, extending only until Thursday (today) by which time it is expected that the new financing is expected to be consummated. Then, according to the talk about the Manhattan Opera House, all outstanding claims will be paid in full and the opera company will proceed on its way.

Statements issued by Melvin H. Dalberg, general director of the company, and Edwin T. Murdoch, the receiver, were optimistic in tone and expressed hope that music lovers would rally to the support of the organization in sufficient numbers to prevent any interference with its scheduled activities.

Mr. Murdoch's statement follows: "It is regrettable that a worthy organization with so fine an aggregation of artistic talent should suspend its efforts because of monetary considerations. This receivership, as I understand it, has been brought about to prevent just that. The company has presented on an artistic plane a repertory which has been neglected for many seasons, including Rheingold, Siegfried, and Götterdämmerung, several Mozart operas and some novelties as well. That these presentations have not rallied music lovers to the box office in numbers calculated to meet the large expense entailed does not reflect upon the management that has had the undertaking in hand. I hope that the present situation will awaken on the part of the public an active co-operation and enable the company to complete the remaining portion of its engagement and become a permanent institution."

General Director Dalberg's statement was as follows: "We regret that our earnest effort to place grand opera of the highest order within the reach of music-lovers has not met with financial success in New York City, although on tour for nine weeks it was enthusiastically received in many cities of the Middle West. The organization, including artistic personnel and technical staff, aggregates about two hundred."

"I am convinced that if the music lovers of the city were apprised of the true situation they would rally to the support of the undertaking and continue its engagement at the Manhattan Opera House for the remaining four weeks of the season."

"Our advisers and members of the company taken into our confidence counselled a receivership to prevent a disintegration of our scenery, costumes and effects through hostile proceedings by small creditors. They also felt that it would afford an opportunity to procure assistance from lovers of German opera to enable us to finish the season. The company has been fully paid except for the past week and will loyally co-operate to save the situation."

The petition upon which the receivership was based was filed by Attorney Charles J. Lane, 261 Broadway, upon affidavits made by officers of the corporation.

Edwin Swain Sings on Short Notice

When the New York Oratorio Society gave The Messiah on Saturday evening, December 29, Edwin Swain was called upon at an hour's notice to sing the baritone parts, replacing

Pupil of Estelle Liebling Scores Success in New York

Following are the comments of the New York critics on the appearance of Joan Ruth, an artist-pupil of Estelle Liebling, as Cherubino in The Marriage of Figaro at the Manhattan Opera House recently:

Two singers make conspicuous debuts. A pretty little slip of a novice, Joan Ruth by name, and hailing from Boston, came a league along the road to popularity by sheer twinkle of personality. Vocally and stylistically, she is still juvenile, but winsome at it, and with all the potentialities of a new Babe Ruth.—Gilbert Gabriel, Evening Sun.

Miss Ruth, as Cherubino, was better than the rest. She played the part with zest and a real sense of comedy, and did much to inject life into her scenes.—Deema Taylor, Evening World.

Joan Ruth, a dainty and graceful little American lady with a pretty face and figure, was the Cherubino, and while she showed some inexperience as an actress, due to her extreme youth, she warbled prettily and tastefully. Her voice is of a sweet quality and has promising lyrical possibilities. The audience received her with marked friendliness.—Leonard Liebling, New York American.

Joan Ruth was a lively mite of a Cherubino.—Pitt Sanborn, voice.—W. J. Henderson, New York Herald.

Joan Ruth was a lively mite of a Cherubino.—Pitt Sanborn, Evening Mail.

Joan Ruth as Cherubino contrived to give a merry performance of the whipped-cream comedy and the equally frothy music.—Evening Post.

Joan Ruth from Boston as Cherubino an agreeably youthful, naive page.—New York Tribune.

Little Joan Ruth, probably the smallest exponent of the role of Cherubino, sang prettily and acted well.—Evening Telegram.



JOAN RUTH
as Cherubino.

© Kessler.

Richard Hale, who had suddenly become ill. Mr. Swain sang without a rehearsal, and after the performance was heartily congratulated for his artistic singing.

Ruth Rodgers Scores Triumphs

Ruth Rodgers, a young American soprano whose entire musical training has been received in this country, sang recently at the Chestnut Street Auditorium in Harrisburg, and again the critics prophesied that within a few years "she will rank with the greatest sopranos of the age." According to the Harrisburg Telegraph, "Possessing a charming personality, she is every inch a concert singer; facially and vocally she 'lives' her song, and not only interprets but sings with a finished artistry that is at once a marvel and delight."

Another recent success was when Miss Rodgers appeared with the Mendelssohn Choir of Greensburg. The critic of the Greensburg Daily Record stated that "Miss Rodgers completely won the hearts of her audience with her appreciation of their pleasure in her voice and manner. Both in the heavy numbers and the lighter compositions she showed herself a real artist." The Daily Tribune was equally enthusiastic in its praise of Miss Rodgers, stating "She is the possessor of a voice of exceptional sweetness and of a personality which is just as sweet. Miss Rodgers' groups tended to display the quality of her voice, her range and her sympathetic and artistic handling of the most simple of numbers."

Lowell Choral Organization Makes Debut

Under the direction of Albert Edmund Brown, the Studio Choral Art Society of Lowell gave its first concert at the Liberty Hall on December 27. There are forty-two singers in the chorus, and at this concert they had the assistance of nine soloists.

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FURTHER CONCERTS IN N. Y. CITY:

TOWN HALL, Jan. 27th at 4 p. m. Mahler's "Das Lied von der Erde" for the 9th time.
TOWN HALL, Feb. 24th at 4 p. m. Songs of Alex. von Zemlinsky for the first time in America and "Die Lieder eines Irrenden Geistes" von Gustav Mahler.
TOWN HALL, March 23rd at 4 p. m. "St. John's Passion."

Altogether 8 Concert Appearances in New York alone during this season.

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SYLVIA LENT

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"Full blown in art, though still but a rosebud of a girl, Sylvia Lent had a triumphant debut when she gave an exquisite program in the Fine Arts Course of concerts. Mastery of her violin, the artist's delicate appreciation of shade, a mature and varied tone, and a technic that holds fairy flights of virtuosity, and also a depth of real feeling quite beyond her years, all belong to this fair-haired child. To this is added virile power, command, impeccable intonation, and a grasp of her music that gives to her playing authority and a genuine nobility that belongs to the great in art."—Washington Herald.

"Still in her teens, Sylvia Lent gave a program worthy of a virtuoso of many years' experience. This virtuosity was soundly tested in Vitali's Chaconne, and Max Bruch's Concerto. She proved equal to every technical demand."—Washington Evening Star.

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NEW YORK CONCERTS

DECEMBER 30

New York Philharmonic; Efrem Zimbalist, Soloist

That sterling and popular violinist, Efrem Zimbalist, was the stellar attraction at this Sunday afternoon concert, and he proved quickly that he still is a master of his instrument and of the art of pleasing his hearers. He played the Tchaikovsky concerto with gratifying breadth, feeling, and technical command. His success was complete.

The orchestra did some Gretry-Mottl dances, Schroeder's rhapsody, Pan, a colorful and well made work showing fertility of invention and orchestral ingenuity, and Tchaikovsky's Nutcracker suite. Conductor van Hoogstraten was the recipient of warm applause.

JANUARY 1

Jascha Heifetz

Jascha Heifetz, who recently returned from a highly successful concert tour of the Orient, gave his first New York recital this season on Tuesday afternoon, January 1, in Carnegie Hall, before an audience which filled every seat in the vast auditorium with about five hundred seated on the stage, to say nothing of the large number of standees scattered in all parts of the hall.

Mr. Heifetz was at his best; he played with that assurance which always characterizes his work. His tone not only retained its former richness and lusciousness, but was also bigger and more vibrant than ever before. He opened his program with Grieg's sonata in C major, No. 1, opus 45, in which the honors were equally shared by Isidor Achron at the piano. He was heard to excellent advantage in Rondo Capriccioso, Saint-Saëns; Air on the G string, Bach; two numbers by Joseph Achron, Tambourin and En Harmonie (the latter had to be repeated); Riess' Perpetuo Mobile; Nocturne, Sibelius, and Scherzo Tarantelle, Wieniawski.

At the close of the lengthy program a rush toward the stage was made by many hundred Heifetz enthusiasts, who from this position enjoyed the encores, which comprised Vogel als Prophet, Schubert-Auer; Nocturne, E flat, Chopin-Sarasate; Slavonic Dance, Dvorak-Kreisler; Valse, Chopin; La Chasse, Cartier-Kreisler; Ave Maria, Schubert-Wilhelmj; March from The Ruins of Athens, Beethoven-Auer, and Spanish Dance, Granados-Kreisler.

Isidor Achron accompanied the soloist sympathetically.

JANUARY 2

Lenox String Quartet

Two numbers only constituted the January 2 program at Aeolian Hall of the Lenox String Quartet, namely, Franck's quartet in D, and a novelty, Ernest Bloch's quintet for piano and strings, Harold Bauer playing the difficult piano part. This work certainly causes interest, if not always admiration, for in it are many extremely unusual things. The high positions of the first violin in the stormy opening movement, the effective unison passages for all instruments combined, the unusual employment of harmonics, not to mention the constant flow of unrelated chords—all this makes one sit up and take notice. Mr. Bloch can write with fluent melodiousness and simple charm. Of course Harold Bauer (to whom the work is dedicated) played with entire technical control, and was warmly received. Franck's work, which in its day was doubtless quite as advanced and modernistic as Bloch's today, seemed simple, even formal in comparison. The sudden contrasts in the scherzo, with a lovely singing cantilena in the last movement, these were high spots in the performance. Sandor Harmati heads this quartet, which is winning its way.

Philadelphia Orchestra

It was an all-Hofmann night at the Philadelphia Orchestra concert at Carnegie Hall on Wednesday evening, January 2. Mr. Hofmann played his second concerto in A flat major, composed way back in 1903; three piano solos, Sanctuary, East and West, and Calidoscope, composed in 1905 and 1908, and the Chromaticon, symphonic dialogue for piano and orchestra, composed in 1916. The orchestra played the symphonic narrative, The Haunted Castle, composed in 1918. None of the works were new to New York except the concerto. It is good music, though not the sort that Mr. Hofmann would write nowadays—more spontaneous and flowing, without shying at a genuine tune once in a while. There is, as in most of his works, a great deal of rhythmic energy. Needless to say, it was given a virtuoso performance both by the composer-pianist and the orchestra under Mr. Stokowski. It is, by the way, like the Brahms' second concerto, in four movements (Tempo di Marcia, Andanti con moto, Scherzo, Theme, Variations and Fugue). The Chromaticon was remembered from a performance given here in 1917, also by Messrs. Stokowski and Hofmann. It pleased then on account of its fascinating, rhythmic variety and pleased again for the same reason.

The Haunted Castle had been played here by Stokowski in 1919. On a rehearing, it impressed the least of the works on the program. Though there is no suggestion of plagiarism, it is fair to say that its atmosphere is more than suggestive of Richard Strauss' symphonic poems, and particularly Tod und Verklärung. It calls for a very large orchestra and its seemingly complicated score afforded Mr. Stokowski a chance to demonstrate what a magnificent orchestra he has at his command.

There was the usual crowded hall and liberal applause for composer, pianist, conductor and orchestra.

State Symphony; Georges Enesco, Soloist

The first subscription concert of the Wednesday afternoon series by the State Symphony Orchestra, Josef Stransky conductor, was given in Carnegie Hall on January 2. The audience, although small, was enthusiastic.

Felix Borowski's symphonic fantasia, Ecce Homo, was presented by Mr. Stransky and his men, and played from manuscript. The description by Bernard Rogers in the program notes is as follows: "The score of Ecce Homo was

finished in 1921. The name of the work originally was The Christ, but the composer, realizing that such a title might shock the sensibilities of many people, changed it to that which it now bears. The change, he says, was made advisable by reason of the circumstance that his work did not set out to present a tone-picture of the Founder of Christianity as much as a delineation in sound of the reaction which the mystical character, the tenderness, the tragedy of Christ brings about in the soul of the ordinary individual."

The composition was well rendered, its opening and closing phrase for cello solo being particularly effective. Whether the work appealed to all present is hard to say; however, it is worthy not only of a repetition, but also of many more performances.

As the opening orchestral number, Mr. Stransky selected the overture to Fingal's Cave, op. 26, Mendelssohn, and as the closing number, symphony No. 5, in C minor, op. 67, by Beethoven.

Georges Enesco, the distinguished composer-violinist, was soloist, giving a dignified and musically rendition of Brahms' concerto for violin in D major, op. 77. His playing showed the results of a thoroughly schooled mastery of the violin. He was particularly effective in the cadenza of the first movement. In the adagio, Mr. Enesco's beautiful tone and musicianly repose were strongly outstanding. The orchestra under Mr. Stransky supported the soloist admirably.

JANUARY 3

Roland Hayes

The Town Hall was filled to capacity on the evening of January 3, a large throng crowding the standing room and even overflowing onto the stage to hear Roland Hayes, tenor, in his second recital here. Departing from the anticipated negro spirituals in the first two groups Mr. Hayes offered for the first half of his program a number of conventional concert selections, beginning with Handel's Where'er You Walk, and including in the introductory offering Caccini's Amarilli, Scarlatti's All'Aquisto di Gloria, and Berlioz' Le Repos de la Sainte Famille. Following this came Beethoven's Adelaide; Du Bist de Ruh', Schubert, the soft tones of which particularly suited the rich, velvety quality of the artist's voice; L'invitation au Voyage, Duparc, and Santoliquido's Persian poem from Omar Khayam.

What the audience was evidently waiting for were the various arrangements by Mr. Hayes, H. T. Burleigh and other composers of the negro spirituals and secular songs, including as they do the simple sentiment of the Southern plantation. In these Mr. Hayes dropped his regulation concert manner, and poured forth in clear, delightful voice, a true appreciation of the pathos and humor characterized within them. Go Down, Moses, and Deep River were greeted with enthusiastic applause, but it took Mr. Hayes' own arrangement of I've Got a Robe to goad the audience into an acclamation that amounted almost to a frenzy of pleasure. This was repeated, as was a later number, Didn't It Rain. Particularly artistic was Mr. Hayes' rendition of Avery Robinson's arrangement of the convict song, Water Boy.

After each group request numbers were given as encores, ending with The Crucifixion, which he sang without the assistance of the piano. William Lawrence was a particularly able accompanist, sharing applause with the tenor at the conclusion of this highly diverting recital.

Boston Symphony Orchestra

The Boston Symphony Orchestra, Pierre Monteux, conductor, held away in Carnegie Hall at its second evening concert here this season, on January 3, offering a performance which, from every angle, was delightful and highly meritorious. The beautiful and colorful tone quality of the orchestra stood out prominently in the four numbers presented, in which the ensemble work was of a very high order. There was no clouding nor overpowering, but each phrase was presented with absolute clarity.

The program contained the overture to The Magic Flute,



CLAIRE DUX,

who will program *Mano-Zucca's* successful new song, *The Cry of the Woman*.

Mozart; Symphonia Domestica, op. 53 (in one movement), Richard Strauss; Symphonic Poem, op. 33, The Sirens, Gliere; and Tasso, Lamento e trionfo, symphonic poem, No. 2, Liszt.

The audience was of small size, but what it lacked in numbers was made up in enthusiasm.

Ellen Ballon

As fashionable an audience as ever was gathered at a New York concert filled the parquet and boxes at Aeolian Hall on the occasion of Ellen Ballon's evening piano recital, when that interesting young artist gave a program of weight and wide variety. She has an extensive following in the exclusive social circles of this city, and the large attendance proved that it also is a faithful following.

Miss Ballon began her concert with Beethoven's opus 110 sonata, and presented it with freshness, feeling, vigor, and complete technical command. It was a thoroughly musical reading, too, and put the performer high above the rank of

(Continued on page 26)

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MARTHA BAIRD

Pianist

Two Recent Triumphs in London

October 5.

Here is a pianist who is not afraid of formulating her own ideas of what she plays, and who has the courage to give expression to them without equivocation.—*Daily Telegraph*.

Essentially a modernist with more than common grasp of present day idiom.—*Morning Post*.

Genuine, both in work and style, and the player is so interested in her music that one does not get tired of listening.—*Times*.

November 1.

A pianist who plays great and familiar music can do no better service than to renew our conviction of its greatness. This is what Miss Martha Baird did at Wigmore Hall yesterday in Beethoven's "Waldstein" sonata. Everything went to this end—a technique that was under discipline, an acute feeling for the right sonority in every passage, a sense of balance in small things, and of the general build of a movement. Such living and genuine pianoforte interpretation is seldom heard. There was a peculiarly interesting quality in Miss Baird's management of tone, which had the unusual effect of making Beethoven's writing for the instrument thoroughly satisfying. The following group of smaller pieces was excellently played and it had been well chosen. Two studies by Bortkiewicz spoke well for an unfamiliar composer, and two of Mr. John Ireland's pieces—The Island Spell and The Scarlet Ceremonies—held their own in very good company. Miss Baird's playing helped to put them in place.—*Morning Post*.

Rarely are we given the opportunity of hearing the "Waldstein" sonata played with such enlightenment as Miss Martha

Baird revealed in her rendering at her Wigmore Hall recital yesterday. It was endowed with all the qualities which have always made it an outstanding work; we have not always recognized its greatness chiefly because the average pianist in order to obtain those qualities resorts to the wrong methods. Miss Baird was able to secure the element of strength without violence, of power without harshness, and of unity without monotony. At all times it was perceptible that her conception was intelligent and continuous. One could have wished for a much larger audience to hear so fine an interpretation. A Scarlatti sonata served to display the surety of this pianist's technique—and its gracefulness too. Here it was that her gift for tonal contrasts was apparent. With the two attractive (albeit "racily" so) Etudes of Bortkiewicz the recitalist became exuberant and expansive, but never once lost control. To her next recital promised for the beginning of next year many will look forward with genuine pleasure.—*The Daily Telegraph*.

Of the several pianists who appeared last week, the most favorable impression was left by Miss Martha Baird, who gave a recital at Wigmore Hall on Thursday. Her reading of Beethoven's "Waldstein" sonata, Op. 53, was impressive by reason of its consistency, sense of balance and rationality. The remainder of the program was distinguished by freshness of selection and its interpretation with lively sympathy with the composer's aims.—*The Referee*.

Third London Recital, February 4

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AMERICANS ARE NOTED FOR THEIR COMMON SENSE IN EVERYTHING BUT ART, SAYS CECIL ARDEN

American People Are All Gifted with a Sort of David Harum Horse Sense in Ordinary Things, She Thinks, But When the Young People Take Up Art They Leave It All Behind Them—Being Natural, She Insists, Is One of the Greatest Assets—To Feature on Her Programs a New Carmen Fantasy Made for Her

by Buzzi-Peccia

"It is a curious thing, when you come to think of it, how many Americans seem to lack common sense when they enter the field of art.

"Americans are noted for their common sense in everything else. Nothing emotional about us as a nation. We are all gifted more or less with a sort of David Harum horse sense—that is, in ordinary things.

"But when our young people take up art they seem to leave all that sort of sense behind them, and a whole lot of them never get it back again. I will not say anything about European artists who visit this country. They do not know us or our ways, and of course they make mistakes. And of course they are more or less emotional according to what countries they come from—with exceptions, for there was never a man anywhere, artist or not, who had more plain, everyday common sense than Caruso. And he applied it to his art as he did to everything else.

"But—well, how does it come that artists seem to lose all sense of proportion? I don't know, I'm sure. I have really no idea. You see them in the studios and long after they have graduated from the studios doing things you know perfectly well they would never dream of doing if they were not artists.

"And the worst of it all is, that they apply this lack of common sense to their art—and thereby spoil any chance they might otherwise have of being real first-raters.

"Naturally, they stand out most prominently in the student age. At that age a good many of them seem unable to comprehend that there is anything in the art of the singer but just what I might call the physical side of technic. When they sing for you you can see that they are thinking of the position of their bodies, their breathing, their diaphragms, their jaws and tongues—everything, in fact, but the music they are trying to interpret.

"And all the protest, even from the teachers in whom they rightly place their entire confidence, is without visible effect. The singers have made up their minds fully and firmly that the secret of success lies in the physical, and there they stick.

"But that is not the worst of it. If that lasted only during the student years it would make no difference, but you see the same sort of lack of judgment among some of the artists who are trying to make a success on the concert stage. The seemingly simple matter of dress—I speak of women, of course—appears to be a stumbling block for many of them. They get themselves up in things that either make them ridiculous or detract from their art by claiming the attention. They wear all sorts of flowing things that make it impossible for them to walk on or off the stage with either ease or grace. Yet these same women, if they were not artists, would no doubt dress simply and attractively, in such a manner that no one would think of criticizing them.

"Then, have you seen some of them on the concert stage? How they stand? what awkward poses they assume? In fact, a good many seem to be posing all the time, and that, too, detracts from their art. Why not be natural? They are perfectly natural and charming off the stage where it makes little difference. On the stage, where their whole careers are in the balance, they assume a whole gamut of

affectations. And everybody in the audience thinks only half of their art, the other half of their attention being attracted in spite of themselves to the mannerisms of the artist.

"And even that is not all of it. Did you ever stop to think about the sort of programs some artists sing, and to wonder how and why they got them together? Some of them ask their accompanist or teacher or coach to make them a program. As if anybody could possibly select things for which you would have so much enthusiasm and love that you could interpret them with enough punch to put them over!

"They never think of that. That is the last thing in the world that occurs to them—that they must, themselves, have enough character and individuality to know what they like and to insist upon singing that and nothing else. For how can you lead others with you through a program if half of the things on it do not appeal to you, give you no pleasure? How can you expect to get yourself worked up to the proper pitch of enthusiasm so as to get your message over the footlights if you let somebody else pick out the program and you have all the time a sort of sneaking idea that it was poor picking?

"Is that common sense—to let somebody else be your guide in so sensitive a matter? Yet it is a common habit here in America. And it is not less common to find singers with just one program which they sing for everybody everywhere, in New York where the taste will be highly sophisticated, in fashionable women's clubs, in small towns at church socials, forgetting that this America of ours has all sorts of classes with all sorts of tastes and traditions, and that what would suit one public perfectly would simply bore or disgust another.

"Our country is not simple, not by any means. The many 'movements' of one sort or another, often temporary, complicate the matter, and you will find people in one place wanting to hear songs sung in English, where people in another place will resent the use of English as a reflection on their culture—just as if they were not cultured like the city people to be able to understand French or Italian!

"And there is still another thing that is being greatly neglected in this country—the proper singing of our own songs. Singers—I mean American singers—will put out every effort to learn the operatic arias, but actually refuse to give careful study to the songs of our own country in our own language. 'Oh!' they say, 'we do not need to study that.' And that is the end of the matter. Their teachers storm in vain.

"And the consequence is that these 'common sense' Americans stand up before audiences and sing arias from the Italian operas excellently and American songs miserably—and then wonder why they do not get return engagements. "Audiences do not like any program made up entirely of any one sort of music even if it is the best of its kind. There must be variety, and a little common sense would convince artists of the necessity of it if only they would take the trouble to sit down and think it out, and find themselves. The trouble with a good many Americans is, that they have no tradition and they will not take the trouble to find themselves, to take all they have been taught and weigh it and balance it in the scales of common sense so as to find out where they are and how best to go ahead and realize their ambitions.—Excuse me a minute. The 'phone.—My accompanist is coming right up and I want you to stay and hear my new Carmen Fantasy, made for me by the maestro—Buzzi-Peccia.

It was really inspired by Heifetz. The maestro heard him play a fantasy, introducing many of the melodies of the opera, and wondered why a vocal fantasy should not be made in the same way. He set right to work and this is the result. He has given me the right to use it for a while. Something absolutely new, all my own."

The accompanist arrived and Miss Arden sang the fantasy. A brilliant work, beautifully sung. It is a nearly complete story of the opera from the point of view of the tragic heroine. In concert Miss Arden will sing it in costume, but she needed no costume to make it thrilling, as she did in her studio with no background but the piano and a window looking out over the drab fronts of the houses opposite. With her powerful, vivid and colorful interpretation of the music, so cleverly arranged so as to build up a powerful climax, nothing more was needed to convince me that this work would prove a sensational success and would delight Miss Arden's audiences.

F. P.

Liszt A major concerto. Incidentally, this engagement for the artist will come in connection with six recital engagements en route and returning to New York.

Letz Quartet Gives Concert

The second concert of the Hans Letz Quartet in the People's Auxiliary Club series took place at Washington Irving High School, December 21. The quartet played works by classic and modern composers in such manner as has rightly entitled them to the cognomen, "successors to Kneisel." The St. Cecilia Club of women's voices, Victor



© Elgin

CECIL ARDEN,

mezzo soprano of the Metropolitan Opera Company.

Harris conductor, gives the January 18 concert in the same quarters.

Giannini Soloist with New York Symphony

For the fourth pair of concerts in its Beethoven cycle on Thursday and Friday, the New York Symphony Orchestra will have as soloist Dusolina Giannini, who will be heard in the Egmont songs of Beethoven, and will also sing one of the solo parts in the Postlude.

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"Rondo brillant (La gaieté)" (Weber, Op. 62)	1.25

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Münz to Play with Minneapolis Orchestra

When Mieczyslaw Münz appears as soloist with the Minneapolis Symphony Orchestra on January 20 he will play the



REVIEWS AND NEW MUSIC

(Continued from page 20)

voluntaries, and just the sort of music organists like to get hold of. As studies, too, they should be very welcome, being carefully edited and not at all difficult.

(White-Smith Co., Boston)

Evening Shadows (For Organ)

By Bertha Weber

Sounds like a firstling. Melody without distinction, form and counterpoint that are doubtful, sentiment that is assumed. A waltz of folk-song character is the basis of it. Its character is thoroughly German, but the fine German feeling for the fitness of things is not in it.

(Enoch & Sons, New York)

Little Voices Calling (Song)

By Bernard Hamblen

This is a quiet little song, perhaps intended for children. It is quite pretty and the accompaniment is agreeable, simple but contrapuntal after the manner of Sullivan and Molloy. It is altogether an easy song, of small range and presenting no difficulties either in the voice or the accompaniment.

(Arthur P. Schmidt Co., Boston)

One Whitest Lily, The Valentine (Songs)

By Louis Edgar Johns

Why do composers write so briefly? It is one of the puzzling questions of the reviewer's desk. If composers as gifted and able as Mr. Johns would only pick out poems long enough to give scope to their invention they would write things very much worth while. But what can one do in three or four little pages? Hardly is the brilliant music started when it stops. Hardly is one warmed up to the enjoyment of it when it is all over.

The best of these is The Valentine. The accompaniment—and most of the beauty lies in the accompaniment—is difficult, well constructed, pianistic, flowing, sonorous, colorful. The voice part, equally difficult, with hard word accents, is well set and offers opportunities to the singer, and runs up to high B flat if one wants it. Other offerings from the pen of Mr. Johns will be awaited with interest.

(Willis Music Co., Cincinnati)

Indian Summer, Lost Youth, Fighting Courage (Songs)

By Louis Victor Saar

Louis Victor Saar is always scholarly, always agreeable. He has ideas of a high order, dignified, colorful, aristocratic. His accompaniments are made with the skill of a pianist; his voice parts with the skill of a singer. Vast originality there is not, indeed, but there is a certain definite individuality, and one never feels that the work is sought after or the pen driven by the brain. These songs, to words by George Ellison, do the poet as well as the composer honor. And the composer, be it said, has had a care of his poems, has treated them kindly and with proper consideration. They are songs that will give pleasure and are gladly recommended by this reviewer as first rate works in every particular.

(John Church Co., Cincinnati)

Wood Sprite (For Piano)

By Arthur Nevin

A very beautiful little piece intended for players of small facility but good taste. There are many such, and it is a pity that composers do not turn out many more works of a similar nature. The tempo is 3-4, the key G, and there is a good deal of work for the left hand, all carefully fingered so as to save the teacher the effort. There are a few modulations that will be found useful especially to students who are not good readers. First rate teaching music!

(Carl Fischer, Inc., New York)

Impressions (Sketches for the Piano)

By Sigmund Herzog

This is a set of six brilliant little piano pieces very beautifully issued in book form, thirty-one large sheet music-size pages, with a tasteful colored picture on the cover and poems and decorations illustrating each separate sketch. The poems are by Frederick H. Martens and the illustrations by Helen Reinthaler. The suite is dedicated to Germaine L. Kahn.

Although the poems and illustrations and the fine binding certainly all add something to the charm of these compositions, the compositions themselves could very well stand alone. Their titles are as follows: Vision, Flirtation, Meeting, Admiration, Proposal, Conquest—quite a little story which the music carefully illustrates. It has the gay Viennese atmosphere, very melodious and flowing, well constructed for the piano, with motion about equally divided between the two hands. The grade averages about four; some of it is a little easier but none more difficult. It is a suite that it is a pleasure to recommend to teachers who will find it useful in the studio and especially for studio recitals. And it is to be recommended also to amateurs who are in search of new and interesting material with which to while away an idle hour.

M. J.

Perfield Teacher in Atlanta Presents Pupils

Adelia I. Morgan, a Perfield exponent, of Atlanta, Ga., entertained recently the younger members of her class in the Effa Ellis Perfield musical work with a Rainbow Music Party, at the home of Mrs. Lucian Harris. Among those taking part were Anne Dargan, Remus Harris (grandson of the late Joel Chandler Harris), Elizabeth L'Engle, Helen Dargan Lowndes, Dan MacIntyre, Josephine McNair, Carol Quillian and Beverly Rogers. Assisting in entertaining were Hannah Sterne, Laura Troutman and Marion Robertson.

Bachus Soloist with Philharmonic

Bachus will make his first American appearance this season as soloist with the Philharmonic Orchestra in New York on January 17, appearing again with the same organization on the following afternoon. On January 23 he will give his first recital of the season in Boston.

ELEANOR SPENCER

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After her brilliant successes in the capitals of Europe during the past four seasons, will be available in America, part of the season of 1924-1925.

European orchestral engagements during the past four seasons:

Three Seasons, Amsterdam Concertgebouw Orchestra; Conductor, Willem Mengelberg, Amsterdam, The Hague, Holland.

Cesar Franck Festival Concerts, The Hague and Amsterdam, December, 1922, Under Mengelberg.

Four Seasons, Het Resedente Orkest, Scheveningen and The Hague, Holland; Conductors, Rhene-Baton, Dr. Henri Viotta, Dr. Peter van Anrooy, Prof. Georg Schneevoigt.

Bluthner Orchestra, Berlin; Conductor, Oskar Fried.

Bluthner Orchestra, Berlin; Conductor, Adam Doleyski.

Philharmonic Orchestra, Berlin; Conductor, Dr. Heinz Unger.

Concerts de la Société Royale de Zoologie, Antwerp, Belgium, Conductor Alpaerts.

Konzert Voreenigen, Stockholm, Sweden; Conductors, Dr. Mattias Arnefeldt, Dr. Fritz Stiedry.

Vienna Tonkünstler Orchestra; Conductor, Oskar Fried.

Philharmonic Orchestra, Budapest.

The Mannheim Orchestra, Mannheim.

Bremen Orchestra; Conductor, Prof. Wendell.

A Few Excerpts from the Press:

HOLLAND. THE CESAR FRANCK FESTIVAL

The ensemble between soloist and Mengelberg made a performance of striking beauty.—*Nieuws van den Dag*, Amsterdam, Dec. 8, 1922.

Eleanor Spencer through clarity of presentation and great finesse gave a performance of masterly pianism.—*Algemeen Handelsblad*, Amsterdam, Dec. 9, 1922.

Soloist and conductor scored a triumph for this very beautiful presentation.—*Nieuwe Rotterdamse Courant*, Rotterdam, Dec. 9, 1922.

The eminent pianiste, interpreted in ideal artistic ensemble with Mengelberg, the beautiful work. It was a masterly performance, the artist had many recalls.—*Avond Post*, The Hague, Dec. 9, 1922 (H. de Groot).

BERLIN

The outstanding personality of the evening was the pianiste, ELEANOR SPENCER, who in her rendition of the MacDowell D Minor Concerto appeared as a finished master.—*Welt am Montag*, Dec. 12, 1921.

It was a revelation to hear the Symphonic Variations of Cesar Franck, which ELEANOR SPENCER played with both perfect technique and faultless interpretation.—*Deutscher Reichsanzeiger*, Feb. 21, 1922.

What a developed and full-blooded pianistic art is recognizable in ELEANOR SPENCER! All mechanism is subordinated and a joyous energy full of intellect and heart, enables the

artist to solve the biggest artistic tasks.—*Allgemeine Zeitung*, Berlin, Nov. 18, 1922 (Rudolph Kastner).

VIENNA

I have long since not heard the Campanella (Paganini-Liszt) played with such masculine power and endurance especially in the trills, and I found it very natural that the electrified audience demanded numerous encores. The great Brahms-Handel Variations, a work which is fitted to only the elect musically, was delivered, as well as Schumann's C Major Fantasia, in a style which justified her ambition and placed her on an artistically mature plane.—*Neues Acht Uhr Blatt*, Vienna, Nov. 17, 1922 (Ludwig Karpach).

BUDAPEST

ELEANOR SPENCER is an artiste of superior musical gifts and technical excellence. She gave an exalted performance of Cesar Franck's Symphonic Variation.—*Pester Lloyd*, Budapest, Nov. 28, 1922.

ELEANOR SPENCER is an artiste of the first rank and secured the success she merited.—*Nemzeti Ujsag*, Budapest, Nov. 28, 1922.

PARIS

In the *Salle des Agriculteurs*, we were afforded a revelation of the talent of the charming young American pianiste, Miss ELEANOR SPENCER, a talent informed with grace, charm and even power, with contrast in light and shade and truly extraordinary "finesse" by way of piano sonority. Her gifts, in particular, were especially evident in Schumann's Fantasia.—*Le Petit Parisien*, Jan. 29, 1923. (Ferdinand Le Borne).

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NEW YORK CONCERTS

(Continued from page 23)

a mere virtuosa. She followed with the Busoni transcription of the Bach Chaconne, and her rendering was notable for breadth of conception, clarity of execution and power of octave and chord playing.

A Chopin group, C major nocturne, Valse (op. posth.) E minor, Etude in E major, and C sharp minor scherzo, revealed that Miss Ballon is imbued also with emotional gifts, and that she knows how to coax the keys as well as to make them thunder. The scherzo was a particularly fine piece of playing, conceived largely and executed splendidly.

A group of three pieces by Alberto Jonas (under whom Miss Ballon studied) were delivered with crisp finger and wrist technic and many delicate tonal nuances. Philipp's Puck, a dashing done concert etude by Sauer, and the Liszt Venezia e Napoli tarantelle, closed the program with a fitting climax of glittering brilliancy. The enthusiasm of the hearers was pronounced and encores were given in impressive plenty.

New York Symphony: Albert Spalding, Soloist

The bronze bust of Beethoven, wreathed in laurels, seemed to smile down approval from its pedestal at the back of the stage of Carnegie Hall upon the members of the New York Symphony Orchestra and Conductor Damrosch when they gave the third pair of concerts in the Beethoven cycle, on Thursday afternoon, January 3, and Friday evening, January 4. The fourth symphony, in B flat (written in 1806), one of the less familiar symphonies, and the fifth, in C minor, one frequently programmed, were played. Mr. Damrosch gave to both an authoritative, eloquent and sympathetic reading. The second movement—adagio—of the fourth was particularly lovely, and there was irresistible gaiety and spontaneity in the scherzo and the finale. The better known fifth symphony was interpreted with dramatic effect and spirit.

The soloist was Albert Spalding, who rendered Beethoven's only concerto for the violin in D, which dates from the same year as the fourth symphony. The artist put his whole soul into the playing of this, and the result was most gratifying. A pure tone, of lyric quality, smoothness and ease in playing and a complete technical mastery were evidenced, even in the most intricate and florid passages. His interpretation was marked by intelligence and sincerity, and his performance had vitality and clarity. Splendid support aided materially in making the performance one of great beauty. The soloist was recalled numerous times.

The postlude consisted of a theme with variations from a trio for piano, flute and bassoon, written in 1786, when Beethoven was but sixteen. Mr. Damrosch at the piano (and it

is a rare privilege to hear him in that capacity; Mr. Barrere, flutist, and Mr. Letellier, bassoon, gave a delightful rendition of this unpretentious but charming early work of the great master. A rondino for wind instruments, a post-humous opus, proved interesting as performed by Messrs. Mathieu, Marah, Duques, Kuhlmann, Letellier, del Busto, Yegudkin and Hoogstool, directed by Monsieur Barrere.

JANUARY 5

Metropolitan Museum of Art Concert

The sixth season of orchestral concerts by David Mannes at the Metropolitan Museum of Art was auspiciously opened on Saturday evening, January 5, before an audience numbering approximately 6,500.

Mr. Mannes and his excellent orchestra of selected musicians rendered a program comprising the symphony No. 5 in E minor, Tchaikowsky; overture to The Merry Wives of Windsor, Nicolai; Andante and variations from the string quartet (Death and the Maiden), Schubert, and excerpts from The Mastersingers of Nuremberg, by Wagner, containing The Prize Song, Introduction to Act III, Dance of the Apprentices, and Prelude to Act I. All were given with that artistic finish for which Mr. Mannes' work is well known.

These concerts not only serve an unusual opportunity to the masses and real music lovers to enjoy (gratis) music of recognized high standard, but also are of educational value to the many serious music students in New York and its vicinity. They have been attended by an average audience of 8,000 during the past five seasons, and promise to attract equal numbers during this (its sixth) season.

The donor for this series—January 5, 12, 19, and 26—is John D. Rockefeller, Jr. The second series will be held on four Saturday evenings during the month of March.

For the next concert, on January 12, Mr. Mannes has selected the following program: overture to Der Freischütz, Weber; two movements from Berlioz' Romeo et Juliet symphony; Adagio for strings, Lekeu; first movement from Scheherazade Suite, Rimsky-Korsakoff; Italian Caprice, Tchaikowsky; Music of the Spheres, Rubinstein, and excerpts from Tannhäuser.

New York Philharmonic, Harold Bauer, Soloist

On Saturday evening, January 5, Harold Bauer was the soloist with the New York Philharmonic (Henry Hadley conducting), the pianist giving the B flat Brahms concerto. Mr. Bauer gave a superb rendition of the work, his poetic feeling and admirable technic being heard to marked advantage. The audience seemed to appreciate to the fullest his skill, and he received an enthusiastic reception.

Mr. Hadley had chosen an enjoyable list of pieces for the program, including the Rheni overture, the fifth symphony of Tchaikowsky, and Youth, a tone poem by Borowski, recently given here by the society. All were given splendid readings. Mr. Hadley is indeed a fine conductor and his concerts have aroused much interest and appreciation. One would like to hear Mr. Hadley more often!

Ignaz Friedman

Ignaz Friedman came back to New York on Saturday afternoon, January 5, his first recital for his third season here. The size of the audience was evidence of the fact that Mr. Friedman is winning a steadily growing clientele for himself here. It was an all-Chopin program, with the B minor sonata as the principal number. What is there new to be said about the combination of Mr. Friedman and Chopin? The answer is, nothing. This Polish pianist has so long held his position as an outstanding interpreter of the great Polish composer that they seem almost as one.

Mr. Friedman's mastery of the piano has developed if anything over previous seasons. Remarkable is the only word for it. Possessing every nuance of touch and of dynamic gradations, he has the good taste even in his loudest moments never to pound through tone. Particularly fine performances were those of the F sharp minor impromptu and the F minor ballade. At the end as usual he had to concede a large number of encores before the audience would leave.

JANUARY 6

John McCormack

Need a body tell a body that the Manhattan Opera House was packed to the doors last Sunday when this most popular of all concert tenors gave another of his recitals there? It was announced as the last of his appearances here preliminary to a long tour, and apparently the audience was trying to show McCormack how much it regretted his departure, for the tributes to that artist were of the kind that kept him bowing, singing encores, and promenading back and forth from the wings to the footlights all evening. What did McCormack sing? What does it matter? He

sings everything well, for he is a thorough musician, stylist, and vocalist, with mastery of every detail of the art of song. It was a McCormack concert, and that is all.

Josef Hofmann

Carnegie Hall never heard more sane, sympathetic, or lovely sounding pianism than last Sunday, when the throngs of listeners were privileged to enjoy the art of Josef Hofmann. He was in a particularly mellow and amiable mood and under his fingers the music took on irresistible beauty and appeal. It was piano playing of a truly exalted kind.

Beethoven's Moonlight sonata was the longest number on the program, the rest of it being devoted to Mendelssohn (Rondo Capriccioso), Debussy, Chopin, Liszt, etc. Plaudits of the most prolonged and thunderous description compelled Hofmann to add many encores, which also were received rapturously.

League of Composers

It was the turn of the League of Composers to give a concert of modern music at the Klaw Theater on Sunday evening, January 6—the International League comes next Sunday. There were four numbers on the program, all new to New York. The first was Arnold Bax's Piano Quartet in One Movement. It began in that march rhythm first made popular by Meyerbeer, and ended in the same rhythm, though at the end it repeated the tonic chord as many times as Beethoven does at the end of the first symphony; there were some lyric passages between, which often possessed considerable beauty, but it did not seem like one of Mr. Bax's most important works. It was excellently played.

Next came Bela Bartok's Second Sonata for violin and piano, first performed (as were all the program works except Bax's quartet) at the Salzburg Festival last summer. In this work Mr. Bartok appears as the most modern yet modernized. Yolanda Mero, who played the piano, part, confessed publicly in advance that she did not understand the work, though she performed it conscientiously and expertly. She was in the same box with many of us. Albert Stessel, who devoted infinite care and violinistic ability to playing the solo part, seemed to know more about it than anybody else. One had a feeling that if, after finishing it, the players had only begun at the end and played it back again toward the beginning, the result would have been much the same.

After the intermission came Arnold Schoenberg's String Quartet with Voice. The first two movements were voiceless. The first one indeed is astonishingly conventional. It opens with a hymnlike passage that might almost have been written by Mendelssohn and the harmonic structure of the whole first movement was surprisingly conventional. The second movement is livelier, and Mr. Schoenberg has just introduced a tremendously funny joke (1) in the shape of a few snatches from Du Lieber Augustin. After this side-splitting passage is over, the third movement is a litany just for contrast, and the fourth, Entrückung, is very slow (rather dull, too, if one must say it). The poems for these two movements are by Stefan George. Ruth Rodgers sang

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the vocal part with astonishing surety of intonation and excellent musicianship. Remembering how placid the once disturbing Verklarte Nacht now sounds it may be that one will come to admire these things that sound so vague and unimportant today. The Lenox Quartet gave a fine performance of the string parts.

To end with there were The Valses Bourgeoises by Lord Berners, some rather English musical jokes for piano, four hands, played by Clarence Adler and Joseph Adler. A good sized audience did not neglect to reward the artists for their earnest efforts.

New York Symphony: Samuel Dushkin, Soloist

The New York Symphony Orchestra, Walter Damrosch conductor, at its Sunday afternoon concert, January 6, introduced Samuel Dushkin, violinist, for his first appearance in America. Though he is a young American, he has, however, obtained most of his musical education abroad. Mr. Dushkin, who has an engaging appearance and simplicity of manner, played a concerto by Boccherini, the manuscript of which is said to have been found only recently. It was edited by Mr. Dushkin, who supplied appropriate cadenzas. The young man was plainly nervous, resulting in one or two lapses in correct intonation, but he showed a thorough technical command of the violin and the ability to set forth an exposition of the concerto that was thoroughly appropriate in style and finished in execution. The work, by the way, had no tune as good as the famous Minuet, but on the other hand, had a curious foreshadowing of one of the themes used by Beethoven in the seventh symphony. Later in the afternoon Mr. Dushkin played the Chausson Poeme, which gave him more opportunity to display breadth of phrasing and to exhibit beauty of tone.

For novelties there was The Vigils, by Lazare Saminsky, conducted by the composer. The work, in three short movements, has an elaborate program of seas and mountains, to which the composer's inspiration has hardly lived up. Rubin Goldmark's The Call of the Plains was expanded from a piece for violin and piano at the suggestion of Mr. Damrosch. It did not seem of particular importance and doubtless was better in the original version. The program began with the second Brahms symphony.

Regneas' Big New Year's Party

About 100 pupils and friends of the eminent vocal pedagogue, Joseph Regneas, prominent as oratorio, recital, church, concert and opera singer both in America and Europe, gathered at his behest at his residence-studio on New Year's Eve, and it is safe to say "had the time of their lives." In the early evening some sixty voices gathered around the brilliant Christmas tree, and, in jovial companionship, sang carols. Later on, well known professionals of the Regneas schooling sang, prominent among these being Louise Hubbard, Alice Godillot, and Mary Potter, all of whom are well known. Then the gathering around the festive board came, very early in the new year, when the groaning tables, and the nectar which kept Gambrinus warm in winter and cool in summer, flowed from a spout, along with strictly American condiments and liquids. Altogether the occasion served to show mine host Regneas in his most mellow mood. The ever-youthful Sara Baron Anderson Regneas and their fair daughter, Charlotte Elsa Regneas, made everyone feel thoroughly at home.

Dupré in Widor Recital at Wanamaker's

Outside the building it was unusually cold; outside the auditorium there was the regular hustle and bustle of the big store, but inside the Wanamaker auditorium on Saturday afternoon, January 5, an attentive audience was absorbed in the music played on the large organ by Marcel Dupré—a throng of listeners who enjoyed and applauded with vim. This in brief describes the affair, Mr. Dupré playing excerpts from Widor's fourth, fifth and ninth symphonies. Details of technical worth, unknown and unrealized by the ordinary hearer, included the ever-clear, unhesitating flow of the music, all played from memory, with all-surmounting digital and pedal facility. Charming use of varied stops, big climax in the final toccata (fifth symphony), and warmth of expression (some of our American organists might note this), these were features of the affair. At the close so insistent was the applause that the organist added an improvisation, taking as his theme an excerpt from the eighth symphony, and building on it a remarkable composition.

Coming events at Wanamaker auditorium include Mr. Dupré's reappearance Thursday afternoon, January 31.

Olga Warren in Chicago

Continuing her recital tour, Olga Warren will appear in Chicago on Tuesday evening, January 22, at Lyon and Healy Hall, in a program of songs by Waller, de Golia, Warren, Hageman, Fleck, Brahms, Liszt, Fourdrain, Hahn, and others.

Mozart Society Musicales Broadcasted

President McConnell, always thoughtful of the "shut-ins," arranged to have the third morning musicale of the New York Mozart Society of January 5 broadcasted from The Hotel Astor, and this must have given vast enjoyment to all within reach, for the program, too, was arranged on popular lines. Flowers were presented Mrs. McConnell, accompanied by a storm of applause on her taking the platform, this marking her reappearance after illness; she turned over her gavel and duties as presiding officer to First Vice-President Mrs. Clarence Burns. Violinist Michael Rosenker began the program with Lalo's Spanish symphony and the good impression made by him was increased in his later playing of pieces by Fibich and Drigo-Auer, with beautiful playing of The Swan as encore. Miriam Lax and Wendell Hart sang duets, including Cadman's I Hear a Thrush, The Sweetest Story Ever Told, and Roses of Picardy, singing in the darkened room, with spotlight and fanciful background, with pretty effect.

The artistic success of the musicale, however, lay in Fred Patton's splendid singing, beginning with the baritone aria from Andrea Chenier, with fine high tones, and continuing through such songs as My Dreams (Tosti), The Temple Bells (Finden), and the encores, Because (d'Hardelot), a Negro spiritual, and Mandalay. His resonant voice, power, and warmth of style, as well as the humorous characterization he put into The Floral Dance (Moss), all this brought

him outbursts of applause. Sure of himself, poised, possessing every vocal resource, Mr. Patton commanded the situation every moment when on the platform.

Little Mickey Bennett, the Midge Murray of the photograph which followed (Big Brothers), was introduced to the audience, and said a few words with orator-like style. Dancing continued in the North and East ballrooms; this and the luncheon are regular features of the Mozart monthly musicales.

Musicales at Home of Mrs. Julius Kayser

On Sunday afternoon, January 6, a delightful musicale was held at the home of Mrs. Julius Kayser, the program being given by the Russian Trio, Edith Piper, soprano, and Adamo Didur, basso, of the Metropolitan. Over a hundred guests attended and gave the artists a warm reception.

The program opened with the Brahms trio in C major, which was given with a fine tonal richness and balance. These players—Eugene and Michel Bernstein, pianist and violinist, and Lajos Shuk, cellist—are skilled artists in their own right, and their combined efforts proved to be most enjoyable. Their rendition of the Arensky trio, op. 32, was beautiful, calling to the writer's mind once more that there is nothing quite as delightful and educational as chamber music—when it is well played. And there is a growing demand for it.

Miss Piper revealed a voice of pleasing quality, clear and well produced, in songs by Scott, Class, and Mrs. Beach, also being heard in the Voi lo Sapete from Cavalleria Rusticana. She made a favorable impression and was recalled for an encore—Will o' the Wisp.

Last, but by no means least, came Mr. Didur in three selections, which were sung as only an artist of his type can do them: the big aria from L'Amore dei tre Re, Montemezzi (who, by the way, was present and modestly acknowledged the singer's signal for him to share in the applause after the number), the aria from L'Oracolo, Senti il Zombo, and the serenade from Gounod's Faust, the high light of the afternoon's program. The guests were not hesitant about showing their deep appreciation of Mr. Didur's art and as an extra number he sang a selection from Marta. Mr. Bernstein was at the piano and lent sympathetic support to Mr. Didur.

Cecil Arden to Tour to Coast

Cecil Arden, of the Metropolitan Opera Company, will make an extended tour to the coast next season. She will be heard in many places for the first time, among them New Orleans, Atlanta, Dallas, Houston, San Antonio, Kansas City, Lincoln, Denver, and others. On most of her programs Miss Arden will sing Carmen's Dream, a fantasy for voice and piano based on the principal themes of Carmen and especially composed for her by Buzzi-Peccia, Miss Arden's teacher.

Louis Eckstein in New York

Louis Eckstein left Chicago on January 6 to be in New York on the seventh for a short time, to lay the foundation for the Ravinia cast of 1924. Ravinia will have another



THADDEUS RICH,

violinist and conductor, who appeared recently as soloist with the Philadelphia Orchestra, playing the Bruch G minor concerto. He was unusually well received, and that the critics praised him highly will be evidenced by a perusal of the press notices on page 35.

fine season, if all the plans of President Eckstein are carried out, and as ever with this astute manager, they will be. Announcements concerning the Ravinia season will appear in these columns in the very near future.

Leginska to Make Palo Alto Appearance

On her California tour this month and next, Ethel Leginska has been booked to play with the Chamber Music Society of San Francisco at Stanford University, Palo Alto, Cal., on February 4. The concert will be under the local management of Selby C. Oppenheimer, of San Francisco.

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"... A musical evening of rare beauty. Magic lives in fingers of pianist."—Denver News, Nov. 2d.

plays in **Minneapolis**: "... backed by unusual musical erudition Schmitz endows Bach composition with fineness of texture and sentiment, adding beauty."—James Davies, Tribune, Oct. 17th.

plays in **Hutchinson**: "... After this superb performance the audience refused to let the artist go."—Star, Nov. 11th.

plays in **Salt Lake City**: "Appeared before a capacity house—the performance was not only profound, it was really a tremendous performance, which held the audience 'spellbound.'"—Deseret News, Nov. 29th.

"... Eminent pianist enthalls."—Telegram, Nov. 29th.

plays in **Portland**: "... Schmitz suggest Frederic Chopin in a more cheerful mood. Even in the biggest tonal power the metrical patter of the music slides under his fingers as bright and clear as a scarlet thread. His pedalling is consummately skillful."—C. Hilton Turvey, Oregonian, Dec. 9th.

plays in **Seattle**: "... Schmitz in a highly interesting program. Has a prodigious command of the piano; he accomplished some truly remarkable pianism. His Franck brought forth the heartiest response from his audience."—Seattle Times, Dec. 6th.

"... Schmitz is a Master musician, who at all times has perfect control of his instrument. Debussy was greeted with such prolonged applause that it had to be repeated. Franck was given a masterly reading."—Seattle Star, Dec. 6th.

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ACROSS THE COUNTRY

Adams, Mass., December 26.—Under the leadership of Charles L. Safford, the new director of music at Williams College, the Adams Choral Society gave an effective Christmas program. Besides achieving creditable results with the chorus, Mr. Safford also contributed piano solos. Solo parts in the choral numbers were taken by Lucienne Desautels and by Jarvis T. Beal, the executive secretary of Adams Community Service, under the auspices of which the concert was given. Violin solos were offered by Walter Koscielnik to the accompaniment of Harry H. Smith. C. S.

Appleton, Wis., December 21.—The musical season was opened with a cello recital by Joseph Schroetter, of the Minneapolis Orchestra. Mr. Schroetter appeared in the recital hall of Lawrence Conservatory and presented an excellent program. He was assisted by Percy Fullinwider, violinist, and Nettie Fullinwider, pianist.

The first number of the Community Artist Series was a song recital by Louis Graveure. This was the second appearance of Mr. Graveure in Appleton in a year and he deepened the impression made on his previous visit. The large audience was charmed by his excellent program.

The second number of the Community Artist Series was given by the Chicago Symphony Orchestra, under the direction of Frederick Stock. A sold-out house greeted the orchestra and thoroughly enjoyed the excellence of their program, which included the Pathétique symphony of Tchaikovsky; Rimsky-Korsakoff's Spanish Capriccio; Debussy's Afternoon of a Faun; and the prelude to the Meistersinger.

Robert Ringling and Josephine Luchese appeared in joint recital in the Lawrence Memorial Chapel on November 20. On December 20 the San Carlo Opera Company appeared at the Lawrence Auditorium in the presentation of Madame Butterfly.

On November 25, the choir of the Congregational Church presented a harvest festival, using Maunder's Song of Thanksgiving as the chief musical work. A large audience assembled to hear this presentation. The soloists were Marion Hutchinson, soprano; Elsworth Stiles, baritone; Frank A. Taber, organist; and Dean Carl J. Waterman, tenor and director.

The quartet of the Methodist Church presented Manney's cantata, The Manger Throne, on December 23. The personnel of this quartet is Winfred Quinlan, soprano; Mrs. Wm. H. Nolan, contralto; George Nixon, tenor; and Carl McKee, baritone.

Lawrence Conservatory, Carl J. Waterman, dean, is enjoying an increase in enrollment over any previous year. Classes in all departments are exceedingly large. C. W.

Augusta, Ga., December 19.—Community carol singing at Christmas, in the South, is gaining in popularity each year. Augusta community service, of which W. J. Cartier is the director, is planning an extensive program for Christmas carols, which will be sung in the two community playgrounds, Allen Park and May Park, Christmas night, and also at the hospitals and the jail. The churches, too, are planning programs of Christmas music.

A recent event of interest was the voice recital given by the pupils of Margaret Klebs at her studio. Edna Shepherd, of Madison, Ga., who is here to study with Miss Klebs, gave a rendition of the Italian aria, Dolores-Manzocchi. The love song duet from Blossom Time was sung by Gladys Davis and Rosalyn Kuhr. Mellina Wiseman and Emily Ray gave a group of Indian songs.

Jeannie and Olive Benson presented their violin and piano pupils in a recital, December 15. Both the older and younger pupils showed talent and training. Compositions of Moszkowski, Offenbach, Dvorak, Beethoven, Chaminade, Schubert and others, were interpreted by Nancy Clark, Dorothy Kerby, Marguerite Bothwell, Lucile Dozier, Felicia Ransey, Anne Reab, Elizabeth Sims, Anna Guess, Dily Cawley, Julia Bell, Lucile Price, Ruth Kimbrough, Eula Mitchell, Carlton Sample, and Henry Bain.

Madelyn Lightfoot, a blind girl of seventeen, who has been a protegee of the Augusta club women, and who for several years has attended the Academy of the Blind in Macon, made her first public appearance in Augusta before the club women and is now conducting a music class for piano and violin pupils in Portal, Ga. She recently gave a recital in Metter, Ga.

An enjoyable program was presented by amateur talent at a recent cabaret in the home of Mrs. Sam Goldberg, given for the benefit of the Council of Jewish Women. On the program were Earl DeLoach, who gave a tenor solo; Pale Moon, with accompaniment played by Mrs. Louis Krisheldorf; Japanese love song, in costume, by Rosalyn Kuhr, with a chorus by Roselle Rosenthal, Sophy Lee, Helene Schnieder, Teresa and Sarah Steinberg, Rosine Pearl, and Estelle Savilowsky; Love Song from Blossom Time, by Mrs. Harry Glick; Crinoline Days, by Miss Kuhr; recitation, The Soul of a Violin, by Mrs. William Wallace; piano solo, by Mrs. Forney; and interpretative dances by Frances Sherman, Saidy Maydelle, Elise Tunkle, Edith Kuhr, Margaret Goldberg, and Estelle Leykoff.

Robbie Videtto, violinist, has just returned from Atlanta where she gave a recital at Edison Hall. Two of the best numbers on her program were Lieurance's Flute Song, and the Hungarian Dance. E. A. B.

Bellingham, Wash. (See Music on the Pacific Slope.)

Boston, Mass. (See letter on another page.)

Cheyenne, Wyo., December 17.—A new musical society, the Cheyenne Choral Club, has been organized under the direction of Mrs. T. Joseph Cahill, organist-director of St. Mary's Cathedral. Twenty-five mixed voices are included in the personnel and Mrs. Clyde Ross will be the accompanist. A short drill in sight reading is a part of each evening's practice.

Musical activities were augmented last week with a studio recital by the advanced piano pupils of Maude Johnston. The program, largely of compositions of Schubert, was offered by nine girls of high school age, and included vocal numbers by Mrs. William H. Gill and Mrs. Lloyd C. Sampson, sopranos; and Mrs. Harvey A. Connett, contralto.

Mrs. A. W. Woodruff, dramatic soprano, departed a few weeks ago for Paris, where she will visit her parents and study voice.

My Maid of the Bamboo Screen, Goldenberg, was presented at the high school auditorium, before an audience of 500

people, by the pupils of the junior high school. The operetta was under the direction of Hazel Campbell, assisted by Georgia Sullivan, with Florence Flanagan, supervisor of grade school music, at the piano.

On December 11, Salvador de Nufrio, New York harpist, appeared in concert at Cathedral Hall. W. L. L.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Defiance, Ohio, December 26.—A male chorus has been established here under the auspices of the Defiance Community Service and Recreation Association. The group is called the Orpheus Club and it is directed by Jack Rawlins, a former leader of the University of Kansas Glee Club. C. S.

Elkhart, Ind., December 14.—A musical event of importance occurred on December 9 when Claudia Muzio, prima donna soprano of the Chicago Civic Opera Company, rendered a program before 700 people, in Trinity Methodist Church. Isaac Von Grove, accompanist, also gave two piano numbers.

The Matinee Musicale opened its new season on October 19, with a luncheon held at Hotel Elkhart. Mesdames Haggerty and Baumgartner had charge of this function and secured Mrs. Henry Schurmann, president of the State Federation of Music Clubs, as the speaker. October 23 was the first musical program of the year. The symphony was studied, a comprehensive talk being given by Mrs. L. H. Church. The musical numbers were rendered by Mrs. Church, Alene Webster, sopranos; Gertrude Zeisel, mezzo soprano; Ruth Robbins, Olive Klingler, and Mrs. J. R. Mathew, pianists.

Chamber music was discussed at the meeting on November 6. Mrs. J. F. Wiley spoke on the subject. The Susan Brennan String Quartet played the Polonaise Militaire, by Chopin. The quartet consists of Miss Brennan, violinist; and three advanced students, Esther McCormick, Agnes Smith and Mary Uery. Romanze, Schumann; and Humoresque, Dvorak; were played by the Brennan trio, consisting of Miss Brennan, violin; Mary Septers, cello; and Eva Luce, piano. Mrs. Wiley sang Spring Flowers, Reincke; with violin obbligato by Esther Templin. The vocal numbers were as follows: Be Still, Blackbird, Sanderson; Cradle Song, MacFadyen; Big Brown Bear, Mana-Zucca; by Mrs. Tracy Whitaker; and My Jean, Caro Roma; April Morn, Batten; by Goldie Bowerman, soprano, and Isabelle Wineland, contralto. Mesdames Stanton, Klinger, and Eva Luce were accompanists.

The program for December 4 was given by members of the music department of the Progress Club of South Bend, at the Y. W. C. A. auditorium. The president of the local club, Mrs. Church, opened the meeting with the usual business, after which she explained that this meeting was the beginning of an effort for cooperation among the different city clubs, which, it is hoped, will lead to more and better music in Northern Indiana. Mrs. Walter Bryan, reciprocity chairman, expressed the visitor's pleasure in being invited to come to Elkhart. The program then followed, including soprano solos by Mrs. James Maloney and Mrs. P. S. Nicholls; contralto groups by Mrs. Bryan; violin group by Esther Fulton; piano numbers by Maude Weber; and two groups by the Progress Club Sextet, composed of Mesdames Maloney, Nicholls, Fulmer, Staples, Morse and Bryan. Accompanists were Mesdames Robert Perkey and James Cover. B. McC.

Fort Collins, Colo., December 19.—John Philip Sousa and his band gave a splendid concert in Fort Collins in the

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Colorado Agricultural College auditorium on December 10, and the big hall was packed to the doors. E. A. H.

Fort Worth, Tex., December 15.—The musical season had an auspicious opening when the Harmony Club presented at its first morning musicale, Edna Swanson Ver Haar, contralto, and Vera Poppe, cellist. Marion Douglas Martin, a local artist, played accompaniments for both artists.

The appearance here of the Sistine Chapel Choir, at a matinee, was the occasion for a welcome by a large, enthusiastic audience. Under the leadership of Antonio Rella, the members of the choir gave a delightful program, and they were compelled to repeat several numbers.

The morning of December 6 saw a large gathering to hear Cecile De Horvath, who was presented by the Harmony Club in the second of their morning musicales at the Texas Hotel. The audience gave evidence of their satisfaction with the performance of the artist, who graciously responded with a number of encores.

The Euterpean Club gave its second monthly twilight musicale in the Crystal Ballroom of the Texas Hotel, on November 25, before a large and appreciative audience. Bernard Taylor, who is the director, has accomplished splendid work with the chorus, who on this occasion featured a number of folk songs and airs arranged by Deems Taylor. Mrs. Taylor, who is the club accompanist, gave excellent support. The soloist was E. Clyde Whitlock, violinist, Fort Worth teacher and composer. Virginia Jackson was the accompanist for Mr. Whitlock. L. B. M.

Goldsboro, N. C., December 26.—Through the initiative of Wayne County Community Service, a community chorus has been launched here, with David Sheldon, supervisor of music, as director. Judge D. H. Bland is the business chairman of the chorus and there is a program committee consisting of Mrs. Vance Weill, Guy Winstead, Miss Evans and John Armant. Each rehearsal is to be preceded by a brief sight-singing session. C. S.

Hollywood, Cal., December 26.—A program of compositions by Arthur Farwell, director of the community music meetings in Pasadena, was given at a recent gathering of the Musicians' Club of Hollywood at the public library. The composer was assisted by the Arroyo Trio, consisting of Esther Tobler, Mary Tyner, Raymond McPheeters, and assisted by Mrs. Norman Hassler, Mrs. Hennion Robinson and Sol Cohen. The musical program was prefaced by a talk on Musical Evolution Today, by Mr. Farwell, and it reached a climax with a symphonic song, Old Black Joe, led by Mr. Farwell. C. S.

Houston, Tex., December 10.—The Sistine Chapel Choir drew a large audience to the City Auditorium this season with its performance on the evening of November 26. Prominent among box holders for the occasion were the Catholic clergy of the city, as well as a number of Protestant ministers and bishops.

The Houston High School Boys' Band, composed of members from all the senior and junior high school bands, made its first appearance in the Armistice Day parade. The work of the band is a part of the public school music activities under the direction of Lulu M. Stevens.

The Harp as One of the Instruments of the Orchestra was the subject of the Junior Girls' Musical Club, meeting at the Y. W. C. A., December 8, with Marion Spencer as leader.

Mrs. S. L. Van Nort, Dunning System instructor, is giving monthly studio-teas at her home to accustom her pupils and those of her assistants to playing before audiences and to create interest in their music. The December tea was given on the fifth, with beginner pupils of Leota Stillwell and Clara Pollan, assistants to Mrs. Van Nort, on the program.

George W. Heinzelman, organist at the First Methodist Church for the past twelve years, has been forced to leave his duties indefinitely on account of ill health. During his absence Mrs. E. G. Rountree is serving as organist.

Mrs. W. A. Stubblefield has been chosen organist at Trinity Episcopal Church to succeed Mrs. W. A. Redd, resigned.

The second of the series of Sunday afternoon concerts arranged by Blanche Foley, presenting Houston cultural leaders, under the auspices of the recently organized Fine Arts Club, was held the afternoon of December 9 at the Incarnate Word Academy. The program was given by Mrs. D. B. Cherry, painter of portraits and landscapes, who lectured on The Madonnas of the Great Masters, and Mrs. Herbert Roberts, pianist, who played numbers by Bach, Schumann, Mendelssohn, Gluck-Brahms, and Moszkowski.

The regular program was dispensed with by the Wilson Fraser Club of the Texas College of Music and Art at its meeting, December 5, and instead Wilson Fraser played a program of numbers by Bach-Busoni, Bach-Saint-Saens, Wilbur MacDonald, Godowsky, Donizetti-Leschetzky, Von Weber, Chopin and Rubinstein. Mr. Fraser played two of his own compositions also, one of them a song, Rainbow Tears, words for which were written by Louise Garwood, and the other, The Little Dancer. D. H. R.

Jackson, Miss., December 18.—Cecile de Horvath gave a recital at the Mississippi Institute for the Blind on the night of December 10, under the auspices of Belhaven College.

The Jackson Chapter of the American Federation of Musicians elected the following officers at the December meeting of the chapter: Robert C. Pitard, president; Louis Pullo, vice-president, and A. M. Jacob, secretary. The following executive board was elected: R. C. Pitard, Louis Pullo, A. M. Jacob, Sarah B. McLean, A. S. Yerger, E. M. Robinson, and R. M. Philp.

The MacDowell Club held its regular monthly meeting on December 12, with Annie and Clara Mims Wright as co-hostesses. The club gave a sacred concert at the First Baptist Church on the evening of December 18. Catherine Donald, pianist, of Hattiesburg, Miss., rendering several solos in addition to the regular numbers on the program.

The Chaminade Club held its December meeting on December 12, with India Houston Holden as hostess.

The male quartet from Millsaps College had charge of the musical program at the weekly meeting of the American Club, on December 14. On December 12, the club sang several numbers at a banquet given by the Chamber of Commerce, in Yazoo City, Miss.

The Walter Graves post of the American Legion has organized a band under the leadership of Paul T. Greenway. The first rehearsal was held on December 14. W. T.

Jamestown, N. D., December 15.—An interesting recital was given by the intermediate students of the James-

town College department of music, on December 7. Those taking part were Crystal Werner, Josephine Gustafson, Margaret Fulton, Charlotte Bittner, Edna May Headen, Janice Thompson, Clarice Christofferson, Mildred Plummer, Louise Huber, John Langenes, Horace Headen, Charles Hood, and Rudolph Johanson. They sang solo numbers by Brownell, Speaks, Merkel, Mozart, Lindow, Grant, Bohm, Nevin, Chopin, Dvorak and other composers. A. W.

Kalamazoo, Mich., December 12.—Music of the Yuletide was the theme of the joint recital given by Henry Overly, organist, Mabel Pearson Overly, soprano, and the children's chorus of the Western State Normal Training School, with about 150 voices. The first half of the program was given by the young people's chorus, directed by Leoti Combs. Carols, hymns and the favorite songs of the nativity were arranged to form a program of pleasing color and contrast. The voices were flexible and clear, and the work of the young people showed training and lack of constraint before an audience. The accompaniment was supplied by a string orchestra from the Western State Normal. Mr. Overly played a prelude by Clerambault and chorale, In Thee is Joy, by Bach, Stoughton's Dreams and Within a Chinese Garden, and closed with Handel's Hallelujah Chorus. Under Mr. Overly's hands the organ gives its best. Mrs. Overly selected the aria from the Messiah as her solo number. Her voice is one of sweetness and purity, and her singing is always enjoyed. Mr. Overly at the organ played an excellent accompaniment. This recital, given December 10, in the First Presbyterian Church, formed the second of the monthly meetings of the Kalamazoo Musical Society.

Under the direction of C. Z. Bronson, the December concert of the Kalamazoo Symphony Orchestra was given the afternoon of December 9, in the Masonic Temple. The program was planned to appeal to popular taste as well as to those whose preference is for the deeper things in music. Weber's overture, Der Freischütz, Bridal Song and Serenade from Goldmark's Rural Wedding symphony, a delightful interpretation of Boisdoreff's At the Brook, Scharwenka's Minuetto, Macbeth's Love in Idleness, and Gounod's ballet music from Faust made up the list of orchestra numbers. The entire program was played with a finish and accord in ensemble work which would do credit to an older organization than the Kalamazoo Symphony, which is just entering into its third year. The support of the community is evidence of Kalamazoo's regard for this body of musicians. Subscriptions are being taken for sustaining memberships. The number is rapidly approaching the 300 mark, which is estimated as the number necessary for providing ample funds to carry the orchestra through the entire season. John Clark, baritone, was the soloist of the program. He sang the Handel aria, Hear, Me! Ye Winds and Waves; Koenean's When the King Went Forth to War; and On the Road to Mandalay, setting by Speaks. Mr. Clark has a clear voice and sings with ease and ability to convey the meaning of the song. Trade Winds was his encore number. Mrs. H. M. Snow, pianist with the orchestra, played Mr. Clark's accompaniments. M. J. R.

Knoxville, Tenn., December 26.—A Christmas program by the recently organized Junior Music Club was a pre-holiday event, at the rooms of the Community Service Council. Minnie Stensland, the supervisor of public school music, directed the singing of Christmas carols. Several musical numbers were given by a string quartet composed of Treva Flanigan, Floy Plemons, Marjorie Cox and Margaret Elizabeth Ferris. A piano solo was offered by Martha Ellison. Mrs. Leon Jurelman, accompanied by Margaret Conover, gave a musical reading. C. S.

Lindsborg, Kans., December 18.—The Bethany Oratorio Society gave the 125th performance of Handel's Messiah, November 18, as a part of local church festivities. The chorus was under the direction of Hagbard Brase. The orchestra, with Arthur Uhe as concertmaster and Arvid Wallin at the organ, gave excellent support. The soloists consisted of local talent: Irene Houdek, soprano, and Benjamin Tilberg, baritone, teachers in the voice department;

Katherine Penner, contralto, and Stanton Fiecler, tenor, advanced students of voice. They sang the solo parts commendably, having received their training from Thure Jaderborg of the voice department.

Cecile de Horvath presented an interesting program in the college chapel on December 3. This was a return engagement, and Mme. de Horvath scored a success equal to that of last year when she appeared here in recital. The Chopin scherzo in E major was probably the outstanding number of the evening. Several other numbers deserve mention, such as prelude, fugue and variation, by Cesar Franck; Tarantelle from Venice and Naples; and Grieg's ballads in form of variations. Mme. de Horvath's recital was appreciated by the large audience, and numerous encores were given.

Paul Goodman has recently been awarded a fellowship by the Juilliard Foundation of New York City. He is pursuing studies in piano, organ and composition at the David Mannes School of Music, New York. Mr. Goodman finished the Artist's Certificate Course in piano last year under Oscar Lofgren, dean of the school of fine arts, Bethany College, and also received the degree of B. M. in organ under Hagbard Brase, head of the organ and theory departments. O. L.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Monroe, Mich., December 26.—Six public schools, two Catholic schools, and two Lutheran schools were entered in the recently concluded music memory contest in Monroe, Mich., under the auspices of the Monroe Community Service and Recreation Association. The banner for the school (Continued on page 32)

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DIE FLEDERMAUS, DECEMBER 31.

The serious, able singers making up the Wagnerian Opera Company, rollicked and frolicked through Strauss' comic opera, Die Fledermaus, on New Year's Eve before an audience which hugely enjoyed everything. Lotte Appel was indeed a most winning Adele, looking and acting the part with infectious abandon. The Czardas and Friska were sung by her with splendid rhythmical brilliancy. Louise Perard was an artistic and capable actress and singer as Kosalind; she particularly excelled in the drinking song and also in her aria where she characterized a country maid, queen and Parisienne. Desidor Zador as the prison director, Franke, was the source of most of the fun of the evening; the things he did and said created an uproar of laughter. Paul Schwarz interpolated a song with beautifully controlled high notes, and won his share of applause, as did Benno Ziegler as the Notary. Prince Orlowsky was presented by Emma Bassth with aristocratic mien, and other parts were in the capable hands of Emil Studenmeyer, Eduard Kandi

and Carl Braun. Grete Hauch is a lively and winsome young dancer; she gave a solo dance with much verve.

Between the acts the Blue Danube Waltz was performed by the excellent orchestra, and in this Josef Stransky showed how distinguished a waltz may be made through artistic interpretation. There was much "pep" in all his conducting.

MEISTERSINGER, JANUARY 1 (MATINEE).

With a cast nearly the same as at its previous productions of Meistersinger, the Wagnerian Opera Company gave a creditable and enjoyable performance which a New Year's Day audience applauded enthusiastically. Theodore Lattermann was an effective Hans Sachs and filled the role with many details that added to its tenderness and poetry.

DER EVANGELIMANN, JANUARY 1.

On New Year's night the Wagnerian Opera Company gave its premiere of Wilhelm Kienzel's Der Evangelimann with a fine cast at the Manhattan Opera House.

The narrative centers around Martha, Matthias, a pious and poor clerk at the Convent of St. Othmar and his brother Johannes, also an ardent suitor, but an evil character who tries to win the affections of the girl who loves his brother. After being repelled he sets fire to the convent and publicly accuses Matthias of the burning of the property. Matthias is sent to prison for twenty years. The next act takes place thirty years later and he is now an evangelist. A travelling preacher and a bringer of the glad tidings of Christ and His doctrines, Matthias reaches Vienna and meets Martha's friend, Magdalena, who has been nursing the dying Johannes. He tells his life story to her, also relating the death of his beloved, and at the end meets his dying brother who discloses to him the entire crime and is pardoned by Matthias.

The music is a negligible quantity, simple in invention and handing to the point of puerility. One strove in vain to understand the reason for the popularity of this fatuous work in its native habitat.

Rudolph Ritter was the Matthias and gave a stirring interpretation of the role; Desidor Zador as Johannes satisfied in his part as the hard-hearted brother, and equally pleasing was Adolph Schoepflin as Friedrich, while Ida Moerike as Martha made a charming maiden and Otilie Metzger as Magdalena revealed a voice of rich tone and quality. Alfred Lorenz conducted.

ALFRED LORENZ CONDUCTED.

TRISTAN AND ISOLDE, JANUARY 2.

A repetition of this greatest of all love dramas with music gave the hearers another chance to hear Elsa Alsen do her remarkable Isolde again. It is one of the best renderings of the role ever experienced here. Miss Alsen has a voice of noble quality and large volume, and she acts heroically and poignantly. Her performance was wonderfully well balanced and yet full of spontaneous feeling. She scored a triumph. Heinrich Knote was an intense and deeply musical Tristan. Conductor Moerike handled his orchestra masterfully and revealed all the melodic and harmonic beauties of the imperishably lovely score. Otilie Metzger, lest she be forgotten, should be mentioned here for her soulful and fine toned Brangaene.

DIE WALKÜRE, JANUARY 3 (MATINEE).

The Manhattan Opera House harbored a not too large, but very enthusiastic afternoon audience. The applause was well deserved, too, for the performance was an excellent one, with the entire cast entitled to much praise.

Hermann Ritter replaced Heinrich Knote in the role of Siegmund, and did the part with authority. Hermann Eick, as Hunding, presented a powerful and sinister figure, and Hermann Weil, as Wotan, acted and sang in his usual competent manner. Luise Perard gave a moving and passionate portrayal of Sieglinde, and one of the most interesting impersonations was the Fricka of Otilie Metzger. Marie Lorenz-Hoellischer, the Brünnhilde, was in good

voice, and accomplished the high notes of the Valkyrie call without any effort.

But it was Eduard Moerike to whom fell the chief honors of the afternoon for his excellent reading of the very diversified and difficult score.

DIE TOTEN AUGEN, JANUARY 3 (EVENING).

Eugen D'Albert's opera, Die Toten Augen, had its first performance in New York at the Manhattan Opera House on Thursday evening, January 3, before a good sized audience which showed its hearty appreciation of the work by applauding vigorously whenever there was an opportunity. As the work was reviewed at considerable length on the occasion of the first American production a few weeks ago at Chicago, there will be no need to present another detailed account. The book is distinctly better than the music. The authors, Hans Heinz Ewers and Marc Henry, have invented a strongly dramatic story and built it into a thoroughly effective libretto. And, though D'Albert's music is not notable for its inspiration or original invention, it is very cleverly constructed to emphasize the situations and scored with a thorough knowledge of operatic effectiveness. In fact the whole constitutes the most interesting operatic novelty that has been offered New York this season.

The work is to a large extent a one-part opera, and that part is Myrtle, the blind woman. In it Elsa Gertner-Fischer had an opportunity to demonstrate how extremely good she is, both as singer and actress. The other two principal roles fell to Theodor Lattermann as Arceus and Otilie Metzger as Mary Magdalen. Both of these artists act well enough, but neither is in anything like the first freshness of youth when it comes to voice. Robert Hutt looked very handsome and sang well the few phrases that fell to him in the part of the unfortunate Roman gentleman who gets choked to death because of a lady's mistake.

The prologue, which illustrates the Parable of the Lost Sheep, is perhaps the most beautiful part of the opera. Rudolf Ritter, Benno Ziegler and Joan Ruth, all three singing excellently, gave it with real sympathy and effect. The opera was repeated on Saturday evening, January 5, tenor Lippmann replacing Rudolf Ritter, indisposed, in the prologue.

LOHENGRIN, JANUARY 4.

The feature of the Lohengrin performance at the Manhattan on Friday evening, January 4, was the first appearance here of Ethel Frank, the American soprano, in the role of Elsa. Miss Frank made a charmingly simple figure to gaze upon and she was completely equal to the vocal demands of the part. Especially moving was she in the scene between Ortrud and Elsa at the beginning of the second act and again in the following scene in the bridal chamber. Her first entrance, too, was made with effective simplicity. Miss Frank's clear soprano, purely lyric in quality, was particularly adapted to the demands of the part. Without doubt a singer of her talent will be heard again with the company, to whose strength she materially adds. The rest of the cast was distributed as follows: King, Adolf Schoepflin; Telramund, Marcel Salzinger; Ortrud, Marie Lorenz-Hoellischer, and Lohengrin, Heinrich Knote. Eduard Moerike conducted in place of Ernst Knoch, who was announced.

DER FLIEGENDER HOLLÄNDER, JANUARY 5.

There were several last minute changes in the cast of Der Fliegende Holländer, presented on Saturday afternoon, January 5, by the Wagnerian Opera Company, at the Manhattan Opera House. Hermann Weil, who replaced Mr. Lattermann, was impressive in the title role, singing exceptionally well, and in place of Mme. Gertner-Fischer, Miss Perard was the Senta. She sang with good voice and style. Others in the cast were Mr. Eck as Deland, and Mr. Hutt as Erik. Miss Bassth as Mary was commendable. A word of praise goes to Ernst Knoch at the conductor's stand, who gave a splendid reading of the score.

Ethelynde Smith Greeted with Enthusiasm

An enthusiastic audience enjoyed the song recital given by Ethelynde Smith, soprano, at the Academy of Music in Sumter, S. C., on December 12.

Unprecedented Success for Levitzki

Havana, Cuba, January 7.—(By telegram.)—Levitzki scored wonderful success with Pro Arte Musical Society. Engaged two concerts, re-engaged for third. Unprecedented in history of club. (Signed) A. L. S.

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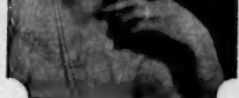
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Galli-Curci to Go to England

Evans and Salter, managers of Mme. Galli-Curci, announce that, after eight consecutive seasons in concert and opera in the United States, the prima-donna at last has signed a contract to appear for the first time in England. Her British tour, the details of which will be looked out for by Lionell Powell, will begin with a recital at Albert Hall on Sunday, October 12, followed by another a week later, after which she will make a tour through the large cities of England, Scotland and Wales.



MME. GALLI-CURCI

Mme. Galli-Curci will return to America about December 15, in order to spend Christmas at her beautiful home in the Catskills, but her only appearances in this country next year will be the guest performances at the Metropolitan, in January and February, 1925. She will sing no concerts here. In the spring of 1925, offers for two tours are under consideration, one of which would take her through Mexico, Cuba, Central and South America, the other through Australia. A decision has not been made as yet. The British tour, by the way, has been arranged only after negotiations extending over five years.

Mme. Galli-Curci has never sung in Great Britain. In fact, except for operatic appearances in her native country, Italy, in Spain, and one command performance of Lucia in Petrograd before the war in the presence of the Czar, her entire career has been on the west side of the Atlantic, first in Cuba, and then in this country, where her meteoric debut with the Chicago Opera will never be forgotten.

The prima donna has just finished her season with the Chicago Civic Opera in a performance of Romeo and Juliet on January 4. Her season there this year has consisted of ten performances, five subscription, and five without subscription, every one of which has been sold out to the last seat. She will open at the Metropolitan as Rosina in The Barber of Seville on January 16.

John Charles Thomas Has Many Engagements

John Charles Thomas, the popular baritone, recently returned from a successful tour in the West, will appear during the month of January at Reading, Pittsburgh, Chicago, Rochester, Stamford, several private soirees in New York and also for an engagement at the Hotel Astor for an automobile association.

In February Mr. Thomas will appear with the Brooklyn Mundell Choral Club and will leave immediately after for a tour in the South. He has been engaged for a private soiree at the home of Mrs. E. T. Stotesbury in Palm Beach on February 26.

During the month of March Mr. Thomas will have appearances in Atlantic City, Philadelphia, Washington, New York, and in April he is to appear at Symphony Hall in Boston and also at Providence, R. I., with the Boston Symphony Orchestra; also at the Mozart Society, and his last New York recital at Aeolian Hall is scheduled for Sunday afternoon, April 6.

Mr. Thomas will leave here early in May for Europe as he is booked for a concert tour through England during the months of October and November. He will not return to this country before the end of December, commencing his concert tour in January, 1925.

Edna Estwald Wins Praise

Edna Estwald, dramatic soprano, sang recently in Stamford, N. Y., and won praise from the critics. According to the Mirror-Recorder, she did credit to the rendering of "Un bel di, from Madame Butterfly. The critic of that paper stated: "Her encore number, Valse, as well as several other selections, were beautifully sung and the music enjoyed by the large audience." Following another appearance in Stamford, when Miss Estwald sang the Vissi d'arte from Tosca, the critic of the same paper stated that the singer showed herself to be a "master of interpretation and the possessor of a truly wonderful voice. With true artistry she rendered as an encore the old familiar Comin' Through the Rye."

Siegfried Wagner Here Soon

Siegfried Wagner, with his wife, is to sail from Berlin on January 14 on the steamship America, arriving here about ten days later. A new concert has been added to the list to be conducted by Wagner. On February 11, in Orchestra Hall, Chicago, he will direct a concert of the Chicago Symphony Orchestra. A prominent soloist will also appear on the program.

Gallo to Take Over Duse

Following her engagement at Chicago, where she is still under Morris Gest's direction, Eleonora Duse, famous Italian actress, will go under the joint management of Fortune Gallo and the Selwyns, who will take her on a tour through to the Pacific Coast.

Violinist to Open Third American Tour in Syracuse

Erna Rubinstein, the youthful Hungarian violinist who has become widely known through her two American tours, returned on the S. S. Albert Ballin and will open her season with a recital in Syracuse on January 15.

Nathan Ciganeri in America

Nathan Ciganeri, Russian pianist, formerly professor at the Tiflis Conservatory of Music, arrived in America last August and located in Newark, N. J. He is a graduate of the Imperial conservatories of Warsaw and Petrograd.

W. Warren Shaw Back from Florida

W. Warren Shaw, the well known vocal teacher of New York, has returned from a trip to Florida and resumed teaching at his Carnegie Hall studio.

I SEE THAT—

Galli-Curci will make her first appearances in England next fall.

Calvin M. Franklin has sold his financial interest in Concert Direction M. H. Hanson to Martin H. Hanson.

The world premiere of Ettore Panizza's The King and the Forest was given in Chicago December 30.

The Denishawn Dancers will appear at the Manhattan Opera House in New York on April 2 and 3.

Erna Rubinstein will open her third American tour in Syracuse on January 15.

Daniel Mayer will book William Wade Hinshaw's opera companies during 1924-25.

Alfred Cortot is booked for 150 concerts this season.

Frederic Freemantel is under the management of L. D. Bogue.

Rev. Sabine Baring-Gould, writer of Onward, Christian Soldiers and other well known hymns, is dead.

Phyllis Lett is filling many engagements in England.

The Illinois Music Teachers' Association convened this year in Chicago during Christmas week.

Cecil Arden will make an extended tour to the Coast next season.

La Habanera and I Compagnacci were given their first performance at the Metropolitan last week.

Avon Franklin Adams, of the Wolfsohn Musical Bureau, died suddenly last Sunday.

Osborne McConathy has been elected president of the Illinois Music Teachers' Association.

The Cornish School in Seattle is one of the few institutions that are not operated for profit.

Estelle Lieblich has recovered almost completely from an operation for appendicitis.

It is reported that a first class concert manager is needed in Utah.

Viola Nold, mother of Raymond Nold, died in Albion, Mich., December 29.

Hans Merx has returned to America after six months spent in Europe.

The Clarence Adler Club is meeting with success.

"Little Irish Caruso" (John O'Pray) is studying with Harold Hurlbut.

The National Opera Club held a Christmas fete.

Philadelphia is to have a great pageant during its forthcoming Music Week.

Cecil Arden will feature on her programs a new Carmen Fantasy made for her by Buzzi-Peccia.

Frieda Hempel was given an ovation when she sang recently in New Haven.

Dr. William C. Carl has inaugurated a series of oratorio recitals at the First Presbyterian Church.

Lewis Richards will give a clavecin recital at Aeolian Hall on January 22.

A program of compositions by Henry Holden Huss was heard in Hannibal, Mo.

The police in Detroit had to be called out to disperse the

crowd unable to secure seats for the San Carlo performances.

Adelaide Gescheidt's recent musicale and tea was enjoyed by about 200 guests.

Thaddeus Rich scored an unusual success when he appeared as soloist with the Philadelphia Orchestra.

Mme. Soder-Hueck has endorsed Mana-Zucca's new song, The Cry of the Woman.

Vladimir Golschmann, it is rumored, will be guest conductor of one of our large orchestras.

Judson House believes a singer should use salesmanship.

Giuseppe Bamboschek had a busy week-end last week.

Henry Hadley has been selected conductor of the Worcester Festival.

Cornelie Meysenheym, former Hollandish court singer, died on December 31.

Jascha Silberman, twelve-year-old pianist, was soloist at the Sunday evening concert at the Waldorf.

The Studio Choral Club recently made its debut in Lowell.

Wassili Leps is conductor of the orchestra at Loew's New Lexington Theater. G. N.

Freemantel Booking Rapidly

The L. D. Bogue Concert Management announces rapid booking during 1924-25 for Frederic Freemantel, the English tenor, and his program of Beethoven songs. Arrangements are being concluded to have Freemantel present this educational program throughout the country. Propaganda among the woman's clubs for singing in English has been greatly stimulated by such a prominent artist presenting a program of Beethoven songs in English. The tenor stated "It has taken long and studious application to find adequate translations of the quaint texts used by Beethoven, but I feel fully repaid in being able to demonstrate that even the classics which appealed to Beethoven in his various moods are amenable to his mother tongue, English, with better singing results than are found in the original words."

Marjorie Squires Scores with Orchestra

Marjorie Squires was soloist with the St. Louis Symphony Orchestra, on December 2, and the following day Harry R. Burke stated in the St. Louis Times: "She is a singer with taste and intelligence, possesses a magnificent voice of rare warm beauty in the middle and upper registers and scarcely less distinguished in her lower notes. She sings with good method. Noble and vibrant is that opulent and resounding tone."

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ACROSS THE COUNTRY

(Continued from page 29)

making the highest percentage, donated by the National Bdeau for the Advancement of Music, was won by St. John's Catholic School. Janet Carroll won the children's prize, while Mrs. B. M. Hellenberg was victor among the adults participating. The judges were Mrs. Edward Greening, chairman; Mrs. D. S. Spencer, and Wm. J. Fitzgerald. The prize committee was made up of Mrs. C. Will Beck, chairman; Mrs. James Carroll, and Lulu Weiss. Bernice Weiss was the general chairman of the contest. C. S.

New London, Conn., December 14.—The second of the concert series at Connecticut College, in the State Armory, took place the evening of December 6, and brought Reinold Werrenrath, baritone, as its performer. Mr. Werrenrath sang two Mozart arias from Le Nozzi di Figaro; Over the Hills and Far Away (Old Irish); The Pretty Creature (Old English); Brahms' Von Ewigem Liebe; Grieg's Lauf der Welt; Sinding's Light; the prologue from Pagliacci; four Negro spirituals, arranged by R. Nathaniel Dett; The Admirals; by Chadwick; Sittin' Thinkin', by Fisher; Slow, Horses, Slow, by Jolowicz; Duna, by McGill, and Oley Speaks' On the Road to Mandalay. Herbert Garrick accompanied him on the piano. W. E. S.

New Orleans, La., December 20.—The concert season is in full sway and music lovers are revelling in the treats offered them. Kochanski and Rubinstein scored at their afternoon appearance at the Mosque Temple, under the management of Capt. J. Eugene Pearce.

Capt. Pearce presented Emma Calvé on the evening of December 16, when the artist demonstrated her excellent vocal technic. Needless to say, her selections from Carmen swept the audience.

Josef Hofmann appeared under the auspices of Robert H. Tarrant. His performance of the Beethoven 110 stood out from the remainder of the program for the excellent interpretation given by the artist.

The N. O. Symphony Association, headed by E. V. Benjamin, presented the St. Louis Symphony Orchestra, Rudolph Ganz, conductor, in three concerts. Enthusiasm ran high throughout the series and especially so when Mr. Ganz played the Schumann concerto. This artist is a favorite here, and his next six appearances with the orchestra—three in February and three in March—will be awaited with pleasure.

The Saturday Music Circle continues its monthly musicales: Mrs. Mark Kaiser, president; Corinne Mayer, instrumental director, and Mary V. Moloney, vocal director, are presenting programs of high order. H. B. L.

Oklahoma City, Okla., December 21.—The Pianists' Club met recently with Martha Gilmer, of West Fourteenth Street. The program included the following piano selections: Chopin's A flat major ballade, and Liadow's Music Box, by Helen Lord; Schumann's Waltz and Chopin-Liszt's Nocturne, by Grady Fox.

Among the most interesting numbers of the program presented before the music department of Sorosis, in the home of Mrs. J. W. Green, was a group of piano selections rendered by Gertrude Henneman, including Gluck-Saint-Saens' Caprice; Chopin's Polonaise, op. 53; MacDowell's March Wind; Rachmaninoff's Polichinelle, and Palmgren's May Night.

The Music and Drama Club was entertained by Mrs. Fred S. Milan in her home on West Twenty-second Street. The program was introduced by Mrs. W. E. Flesher, with a piano solo, Reinhold's Impromptu, and included Schubert's Impromptu in A flat, by Mrs. C. B. Macklin; a reading by Mrs. B. L. Tisinger; Haydn's Gypsy Rondo, Mrs. H. O. Stark, and Schumann's Carnival scenes, by Mrs. A. Reck. Opening with the overture from King Rene's Daughter, rendered on the piano by Mrs. Leslie M. Westfall and Mrs. Joseph F. Rumsey, the Ladies' Music Club presented a striking program at the First Lutheran Church. The club chorus played a prominent part and excited favorable comment with its rendition of King Rene's Daughter in its entirety, with Mrs. Allen Street, soprano; Mrs. G. W. Salter, mezzo; Mrs. G. A. Griffith, and Mrs. H. A. Shreffler, contraltos, as soloists. Floyd K. Russell directed the chorus and Mrs. Frederick B. Owen accompanied. Other numbers were given by Mrs. George Forsythe, Mrs. Julius Block, and Clark E. Snell.

A program was presented recently by the St. Cecilia Choral Club, at the High School auditorium, under the direction of Clark E. Snell. Mrs. Leroy C. Miller, of Tulsa, was soloist, and Mrs. Forrest McGinley, accompanist.

In the Beginning Was God, the prize winning composition, in the Oklahoma Federation of Music Clubs' competition contest last Spring, has recently been published. Oscar J. Lehrer, the composer, is a member of the faculty of the music school, connected with the University of Oklahoma, and has previously published a violin instruction book, entitled Ensemble Method for the Violin.

Two recitals were given by piano students of Mary Olivia Caylor in the Music Shrine. C. M. C.

Olean, N. Y., December 26.—Olean's first Christmas program of the holiday season was the special concert of Winter and Christmas music presented by the Chromatic Club. A set of carols was sung by a choral group from the club membership, garbed in the traditional red hood and capes. The program was closed with a tableau of the Manger Scene and a quartet arrangement of Silent Night. The latter feature was presented by Chromatic Club members, assisted by a director and stage manager from the Community Players, who are affiliated with Olean Community Recreation Service. C. S.

Oxnard, Cal., December 26.—Musical reciprocity between various adjacent California cities was continued with a visit of the Southern California Edison Band for a concert under the auspices of Community Service of Oxnard. Under the direction of George A. Isbell, the band presented a varied program, interspersed by solos given by Mrs. J. A. Traber, Mrs. W. J. Booth and J. O. Westervelt, to the accompaniment of Mrs. Charles Weaver. C. S.

Richmond, Va., December 18.—Over \$1200 was realized at the concert given at the John Marshall High School for the benefit of the starving children of Germany and Austria. William E. Zeusch, of Boston, gave a recital at the formal opening of the Parish Memorial Organ, at Grace-Covenant Presbyterian Church, on the evening of December 13. The organ is a four manual instrument, with forty-four

speaking stops, built by the E. M. Skinner Company, of Boston and New York.

F. Flaxington Harker rendered an interesting program at the afternoon recital at St. Paul's Episcopal Church on December 16.

The first term of the season at the University of Virginia, Charlottesville, Va., was brought to a close on the afternoon of December 12, with a recital by an ensemble of fifty-three students of the McIntyre School of Music. Several members of the faculty also took part. Among them were Arthur Fickenscher, director of the school, pianist; Piet van de Kamp, violinist, and Richard Lorleberg, cellist.

The Sabbath Glee Club, of Ginter Park, gave a benefit recital, on the evening of December 16, to raise funds for the Ginter Park community newspaper. W. T.

San Antonio, Tex., December 11.—Walter Dunham recently dedicated a new organ for the Immaculate Heart of Mary Catholic Church. He played numbers by Boellmann, Russell, Bossi, and Borowski. Assisting on the program were Mrs. E. K. de Ruano, soprano; the San Fernando Cathedral Choir of twenty voices; C. F. Schwabe, director; Mrs. Ed. Hoyer, Sr., organist, and E. H. Hurst, bass.

A recent marriage was that of Bertha Berliner, soprano (who recently returned from Italy, after operatic successes there), and Don Felice, the conductor of the Palace Theater Orchestra.

A whistling contest was held November 30, when Mrs. Eli Hertzberg entertained the Chaminade Choral Society. Marie de Ham won first prize, and Mrs. R. W. McCann, second prize. The contest was thoroughly enjoyed.

Frank Lefevre Reed, of the State University, delivered the fourth lecture (December 4) of the series on The Fundamentals of Music. His topic was The Melodic Element in Music. These lectures are most instructive and are given for members of the Tuesday Musical Club.

Daisy Polk, soprano, formerly of San Antonio and now of Dallas, was presented in recital, December 4, by the Tuesday Musical Club, Mrs. Eli Hertzberg, president. She was the second artist in the series which is being sponsored by the club. Miss Polk's voice was displayed to advantage in a program which consisted of unacknowledged songs. Compositions were by Horn, Schubert, Franz, Strauss, Wolf-Ferrari, Rhené-Baton, Moreau, Bachelet, Kramer, Winter Watts and Densmore; old Italian and French songs, and one number from the Songs from the Hills of Vermont. The accompanist was Russell Curtis, who gave fine, sympathetic support. Several encores were necessary during the course of the program. Her many friends were glad to welcome her again.

The following pupils from the San Antonio College of Music presented the program December 4, from the station WOAI: Irene Wiscup, Ada Rice, and Mary Nourse, pianists; John M. Steinfeldt, Jr., and Virginia Majewski, violinists, and Mary Betty Conoly, soprano. Mary Nourse was also the accompanist.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, offered a program December 7 of Brahms' music, commemorating the ninetieth anniversary of his birth. The program was arranged by Mrs. F. E. Tucker. The following resident-artists contributed: John M. Steinfeldt, pianist, who played three movements of the sonata in F minor; Mrs. Fred Jones, soprano, who sang Botschaft, and O Liebliche Wangen; Bertram Simon, violinist, who played the sonata in A for violin and piano, with Mrs. Guy Simpson, contralto, who sang Immer leiser wird mein Schlummer, and Vergebliches Ständchen. Walter Dunham accompanied both Mrs. Jones and Mrs. Simpson. The closing number was a group of three songs—Gypsy Minstrel, Now Sounds the Harp, and The Little Sandman—given by the Chaminade Choral Society, David Griffin, director, and Mrs. G. P. Gill, accompanist. This is the society's first appearance this season, and it strengthened the good impression made last season.

Greek Evans, American baritone, was heard in Blossom Time, December 7 and 8. His delineation was excellent, both vocally and histrionically.

A new department of the Tuesday Musical Club was brought before the public on December 8, when the first of the junior musicales was given. Lida Grosh is chairman. Advanced young pupils of teachers are presented. Those

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appearing on this program were: Alfred Summer, pianist; Mary Louise Walliser, Mary L. Ables, Louise Dryden, and Antonia Gonzales, violin ensemble, with Dorothy Newton at the piano; Betty Mae Duggan, pianist; Mary Margaret Brown, harpist; Mary Louise Walliser, violinist; Dorothy Richter, soprano; Eunice L. Hickerson, pianist, and William Paglin, violinist. The teachers, respectively, are as follows: Mrs. Eugene Staffel, sister at Lady of the Lake College; Clara D. Madison, Maudetta Martin Joseph, sister at Lady of the Lake College; Mrs. L. L. Marks, Walter Dunham, and Julien Paul Blitz. The accompanists were Dorothy Newton, Mrs. Nat Goldsmith, and Mrs. Julien Paul Blitz.

The San Antonio Musical Club entertained December 10, at which time the new members were hostesses. The program was given by Nellie Fox and Vera Powell, dancers; Mrs. Paul Rochs, soprano; Dorothy Claassen, mezzo-soprano; Mrs. B. S. Chandler, reader; Dorothy Bell, soprano, and Fred Baffenberg, violinist.

An orchestra has been organized in the city and Julien Paul Blitz has been chosen conductor. Rehearsals are held weekly and fine progress is being made. The membership is diversified, consisting of students preparing for a professional career, business men who love music, others of several years' orchestral experience, musicians from the army, and members of the Bluebonnet Quintet. Louis Tulipan is concert master and the officers are Russell Cornwell, president; Lucy Banks, vice-president; Raymond Pigott, secretary; W. E. Shaw, treasurer, and Berely Harris, librarian.

San Diego, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See Music on the Pacific Slope.)

Spartanburg, S. C., December 16.—Gertrude Courteney, graduate of Converse College and former member of the school of music faculty, gave a recital in Converse College auditorium December 10 to friends who had not heard her since her return from Paris, where she won the Fontainebleau award. Miss Courteney has changed the range of her voice from contralto to soprano. She has gained considerably in breadth of tone, clearness of diction, and finish of style. Her program comprised songs by Bach, Handel, Georges, Strickland, and other composers, and the aria from the first act of Herodiade, by Massenet. Miss Courteney was recalled several times before responding with an encore. The group of songs by Lily Strickland, a former Converse student, were sung with warmth and expression. D. S.

Springfield, Mo., December 19.—Mary Garden, with her assisting artists, gave the opening concert of the State Teachers College Course. They appeared at the Shrine Mosque on November 10.

The second number on the course was the San Carlo Opera Company's presentation of *Madam Butterfly*, with Tamaki Miura in the title role.

The Kansas City Little Symphony Orchestra gave two fine programs in the Mosque, on December 1. They appeared under the auspices of the Shriners, as did Pavlowa and her Russian Ballet, on December 12.

Josef Hofmann, pianist, gave the third concert of The Teachers College Series on December 4.

The Springfield Musical Club gave a Christmas concert on the evening of December 11, at the new Grace Methodist Church. A splendid chorus, under the direction of Harry A. Nelson, rendered three anthems. Organ solos were played by Birdie Atwood, Nelle Ross, and T. Stanley Skinner. There were vocal solos by Daisy Livingston, soprano; Helene Turner, Gertrude Mobley, Mrs. Thorne, contraltos; Verne Robertson and Charles Scholfield, baritone. Fred Heins gave two violin numbers. Accompanists for the evening were Birdie Atwood, John Holland, and T. Stanley Skinner. N. E. R.

Stamford, Conn., December 16.—An excellent musical program was given in the high school auditorium on November 24, by the Liedertafel Society, with augmented choruses from all over Connecticut, and several assisting soloists. The male chorus, of 250 voices, was directed by Robert Weber, of New Haven, and the soloists were Thomas Wall, baritone, winner of the State prize for men in the Federation contest last June; Norma Weber Kluttig, contralto; and Harriet Allen, pianist. A large audience greeted the singer.

Under the auspices of the Women's Club, a recital was given by Leslie Hodgson, pianist, on December 5. The program was made particularly interesting by explanatory remarks concerning the characteristics of each number, which Mr. Hodgson gave. His program included a Chopin group; MacDowell's *Keltic* sonata, op. 59; a group of shorter numbers; an intermezzo of Charles T. Griffes rhapsody in F sharp minor, by Deodat de Severac; the *Bird Song*, by Selim Palmgren; and *St. Francis Walking on the Waves*, by Liszt.

The Schubert Club sets aside one day of its season every year for the introducing to the public of student artists. This year the concert date was November 28, and an enjoyable program was presented by a group of young singers, pianists, and violinists. A group of the Schubert Club, having splendid meetings, is under the direction of Mrs. Frederick S. Wardwell. At these meetings, which are held twice a month, the libretto of the opera is read and soloists present the outstanding musical numbers.

Under the auspices of the Schubert Club, constituting the first concert of the evening series of three concerts, which the Club presents, was the appearance on December 11, of the Lenox String Quartet, and Katherine Bacon, pianist. This was the second performance of the quartet in Stamford, and requests are pouring in for a repeat. Katherine Bacon was popular in the Dvorak quintet in F sharp minor, which she played with fine perception.

At a meeting of the Travel Club, held on December 6, Carolyn Finney Springer, contralto, soloist of Christ Episcopal Church of Greenwich, presented two groups of songs, which won laudatory comment and floral tributes. Her numbers, *Over the Steppe* (sung in Russian); *Songs*

My Mother Taught Me, Dvorak (sung in German); *Sans Toi*, D'Hardelot (sung in French); and an all-English group, *Dawn in the Desert*, Gertrude Ross; *Wearin' Awa*, Footes; *Mem'ries Divine*, John Proctor Mills; and *Allisen's Song of Thanksgiving*.

In a recital given in the lounge of the Stamford Yacht Club, on December 14, James Stanley, baritone, and Eleanor Stanley, pianist, made their initial bow here, and in an interesting program pleased the large number who gathered to hear them.

That community singing has come into its own in Stamford was fully demonstrated when, at the production of the Handel Messiah, given in the high school auditorium by the community chorus, many were turned away. The chorus, which numbers 150, is under the direction of Clayton E. Hotchkiss, with Walter Strong Edwards as accompanist. The soloists were Mrs. Belden Brown, soprano; Elizabeth Cameron Sweet, contralto; Harold McCall, tenor; Everton Stidham, basso. The high school orchestra, accompanied the singers, and the work was given in finished manner, showing careful training. E. W. F.

Steeleton, Pa., December 26.—A campaign for the development of community singing has been launched by the Parks and Playgrounds Commission with the cooperation of Francis Wheeler, musical organizer from the headquarters of the Playground and Recreation Association of America. Community song leaders were trained at a three weeks' institute conducted by Mr. Wheeler. The committee appointed to carry out the program has for its chairman Fred Wigfield of the Bethlehem Steel Male Chorus. Other members of the committee are H. H. Rupp, W. H. Stone-sifer, Mrs. John Bethel, E. C. Henderson, George Cover, Mrs. Harry Devore, George Neff, Robert Kruger, William Lewis, Ed Houdeshell, Mrs. William Brenizer and Dr. J. L. Gallagher. C. S.

Tallahassee, Fla., December 16.—At the Florida State College for Women Gertrude Isidor, violinist, and Gladys Comforter, pianist, gave a recital on December 10 as an end to the faculty series of programs before the closing of the college auditorium for enlargement of seating capacity. Both soloists pleased again as in a number of other recitals they have given together. Dean Opperman ably accompanied the violinist. E. S. O.

Toledo, Ohio, December 21.—On the evening of December 17 an interesting concert of English madrigals and ballets of the sixteenth and seventeenth centuries was given at the Toledo Museum of Art. Those taking part were Mrs. Frederic M. Fuller, soprano; Edith Christie Gould, second soprano; Mrs. J. Brenton Taylor, alto; William A. Howell, tenor; and Julius J. Blair, basso. Among the numbers sung were selections by Morley, Croce, Converse, Weelkes, Benet, Cavendish, and other composers of these centuries. G. I. F.

Tulsa, Okla., November 30.—Most of the teachers returned in October, and the first meeting of the Associated Music Teachers of Tulsa disclosed the fact that many of them had spent their vacations in study. Mrs. Walter L. Cain gave an interesting talk of her experiences at the American Conservatory at Fontainebleau, where she studied with Isidore Philipp of the Paris Conservatory, and Motte Lacroix, now of the Boston Conservatory. Mrs. Cain's piano classes are always full, and she is much in demand as an accompanist, having specialized in accompanying under Frank LaForge. Ellen Reene Kersey, pianist and teacher, studied with Ernest Hutcheson for several weeks in New York. Adolph Kramer, head of the violin department at Tulsa University, spent two months studying with Franz Kneisel. Mynn Cogswell and Harry Ryan studied with Leopold Auer in Chicago. Ida Gardner, exponent of the Dunning System, gave a talk on cooperation among mu-

sicians. Miss Gardner is president of the organization this year. The Junior Club, which is being sponsored by the association, held its first meeting in the home of Mrs. C. G. Spindler. Adolph Kramer presented some valuable suggestions to the members on club work.

A new school, the Tulsa College of Fine Arts, opened its doors in October. John Knowles Weaver, head of the piano department at Tulsa University for fourteen years, is president and head of the piano and organ department. William Walter Perry, secretary-treasurer, is also in the piano department. Belle Vickery Mathews, dramatic soprano, formerly one of the teachers in the vocal department at the University of Oklahoma, at Norman, heads the voice department. Mrs. Mathews is an addition to Tulsa's musical circles. She has charge of the music at the Boston Avenue M. E. Church, and has been elected a member of the Wednesday Morning Musicales. Gertrude Gravett, also a newcomer, heads the violin department. This institution has given six pupils' recitals this fall. Mrs. M. E. Reedy, artist pupil of William Walter Perry, gave a recital at the college on October 19.

The Wednesday Morning Musicales is presenting programs of merit and interest this Fall, under its new president, Mrs. C. G. Spindler. Ina Larkins Edwards, organizer of the club and its first president, is much missed. She was a former pupil of Percy Hemus, and continued her study of voice with Robert Boice Carson after coming to Tulsa from New York, several years ago. She recently moved to Los Angeles. New members of the club are Bertha Kinsel Cook, soprano; Mrs. George B. Stanley, contralto; and Carolyn Thomas, violinist. Mme. Thomas toured as soloist with Sousa's Band last season; this season giving recitals under the management of the Horner-Witte Concert Bureau.

The first meeting of the Hyeckha Club, October 20, was devoted to Tulsa composers, including Mrs. Fred S. Clinton, president of the club; Mrs. E. C. Freese, Mrs. Robert Wood, Marie Hine, Mayme Travis, E. E. Crier, John Knowles Weaver, and Harry H. Ryan.

The Cadman Club gave its first concert of the season the afternoon of November 2, at the Christian Church. (Continued on next page)

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This club, under the direction of Robert Boice Carson, is a musical asset to Tulsa. Bertha Kinsel Cook, soprano, and Ethel Lehr, violinist, were the soloists; Mrs. Walter L. Cain at the piano.

Howard C. Taylor, the new head of the piano department at the University of Tulsa, was heard in recital November 2, assisted by Mrs. Mochlenbrock-Lukken, contralto, of the vocal department, and Lucille Sutherland, accompanist. Mr. Taylor was a pupil of the late Rafael Joseffy. He has concertized extensively, having played with the Cincinnati Symphony Orchestra and the Syracuse Symphony Orchestra. Mrs. Lukken is well known to Tulsa audiences, having pleased at many recitals last year. Bess MacClenen Hughes of Sapulpa, Okla., recently moved to Tulsa where she has opened a vocal studio.

The Carson Concert Course was opened by Rosa Ponselle, dramatic soprano, of the Metropolitan, October 23, at Convention Hall. Miss Ponselle captivated the large audience. The numbers that created enthusiasm were Pleurez, Pleurez, Mes Yeux, from Massenet's Le Cid; and Tosti's Good Bye, the latter sung as an encore. Stuart Ross proved himself a pianist of distinction both in his solo groups and accompaniments.

The second number on the Carson Course was a presentation of the San Carlo Grand Opera Company on November 13 and 14. The first night Madam Butterfly was given with Tamaki Miura, Elvira Leveroni, Colin O'More, Graham Marr, and Amedeo Baldi in the principal roles. Cavalleria Rusticana and Pagliacci were given the second night with Elda Vettori and Da Lumi in the principal roles. Anna Fittzu made a lovely picture as Nedda in Pagliacci, with Lodovico Tomarchio as Canio, and Giulio Fregosi as Tonio. Max Kaplik appeared in both operas, making the most of the roles of Alfio and Silvio. Aldo Franchetti was the conductor.

Georgette La Motte, pianist, who, with her mother, Anna Marx La Motte, is spending a brief time in Oklahoma, her native State, before returning to Paris to continue her study of piano with Alfred Cortot, gave a program in the home of Mrs. Eugene Lorton the afternoon of November 11.

A recent recital was given by Julia Catron, pianist, pupil of Ida Gardner; assisted by Christine Wallace, violinist, pupil of Adolph Kramer, and Hobart Brown, tenor, pupil of Josephine Storey-White.

Anna Waldrop presented a group of pupils in piano recital at her studio on November 24.

Arthur Middleton, American baritone, gave a musician program at Convention Hall on November 8, under the auspices of the Oklahoma Educational Association.

J. S. W.
Virginia, Minn., December 14.—On December 7, music lovers of this vicinity had the pleasure of hearing John Charles Thomas and Erwin Nyiregyhazi in concert in the auditorium of the high school. Among the numbers rendered by the latter was Liszt's version of Schubert's Wanderer Fantasie, and Liszt's Hungarian Rhapsody, No. 2. Mr. Thomas was in excellent voice and sang Gluck's O del mio dolce ardor, Mara-Zucca's Nichavo, and many delightful selections, bringing forth a storm of applause. This was a fitting climax to the Virginia Celebrated Artist Course's Winter series, with Mrs. Benjamin Milavetz as its sponsor.

U. O. L.
Washington, D. C., December 19.—The Conservatory of Music of Howard University presented Goldie Guy in pianoforte recital, in the university chapel. Her program included works of Bach-Tausig, Chopin, Brahms, Poldini, Friedman, Sibelius, Dett, Verdi-Liszt, and Tschaiakowsky.

T. H. W.
Wilmington, N. C., December 12.—An interesting organ recital took place at Trinity M. E. Church on December 9 at four o'clock, by E. H. Munson and the First Presbyterian Quartet, which includes Mary Child, soprano; Mrs. Hamilton Siley, contralto; Marmaduke Woodward, tenor; and Albert Brown, baritone. Numbers by Rogers, Rotoli, Westenholme, Nicolao, Renard, Shelley and Dvorak were given.

E. N. O.
Youngstown, Ohio, December 16.—The Ukrainian National Chorus made its first appearance here, December 1, in the Rayen-Wood Auditorium, and stirred the audience to enthusiasm by its ensemble singing. Beside the Ukrainian folk songs, the chorus sang Dett's Listen to the Lambs; Koshtet's arrangements of Foster's Old Folks at Home; and Susanna.

On December 3 Dr. William Kraupner, who recently came from the Cincinnati Conservatory of Music to become the head of the piano department of the Reardon School of Music, gave a piano recital in the Moose Temple. The program consisted of the Bach-Busconi prelude and fugue in D major; Beethoven's sonata, opus 27; a Chopin group, and a miscellaneous group.

December 5, Charles M. Courboin, the Belgian organist, gave a recital in St. John's Episcopal Church to an audience that filled the auditorium. The larger compositions of the program were Saint-Saens' Marche Heroique; the Liebestod, from Tristan and Isolde; Mailly's Marche Triomphale; and Bach's toccata and fugue in D minor. One of the most enjoyed was his improvisation on a suggested theme.

December 12, the American Glee Club of this city, assisted by Sue Harvard, soprano, sang to an audience that about filled the Park Theater. This is the third year for the club, and the first under the leadership of I. H. Prosser, of Farrell, Pa. Two Protheroe compositions, Castilla and Drontheim, were on the program. Miss Harvard was repeatedly encored. Her accompanist was Ethel Watson Usher.

L. R. B.

Adele Margulies Pupil Plays Well

Jascha Silberman, twelve-year-old pupil of Adele Margulies, was the soloist at the December 30, Sunday evening, concert with the Waldorf-Astoria orchestra, playing Mendelssohn's Rondo Capriccioso. One who was there said he is extremely gifted and enjoyed a big success; enthusiastic applause required an encore, Sinding's Rustle of Spring.

Sundelius "Needs No Criticism" in Tacoma

To quote the Tacoma Ledger after Marie Sundelius, the Metropolitan soprano, appeared in recital in that city recently: "Sundelius needs no criticism: she proved herself every bit the artist she is recognized to be and that her position in the nation's musical aristocracy denotes her to be."

WHERE THEY ARE TO BE

From January 10 to January 24

- Arden, Cecil: Providence, R. I., Jan. 13.
Pasas, N. J., Jan. 18.
- Bachman, Edna: Rockville Center, L. I., Jan. 22.
- Berumen, Ernesto: Boston, Mass., Jan. 12.
Rockville Center, L. I., Jan. 22.
- Bonner, Elizabeth: Salem, W. Va., Jan. 10.
Washington, D. C., Jan. 21.
- Campanari, Marina: Boston, Mass., Jan. 13.
- Davies, Reuben: Houston, Tex., Jan. 10.
- De Horvath, Cecile: Murfreesboro, Tenn., Jan. 14.
Poplarville, Miss., Jan. 16.
Hattiesburg, Miss., Jan. 17.
Grenada, Miss., Jan. 19.
Shaw, Miss., Jan. 21.
Clarkdale, Miss., Jan. 22.
Arkadelphia, Ark., Jan. 24.
- Dennishe, Dancers: Beaumont, Tex., Jan. 10.
Galveston, Tex., Jan. 11.
Houston, Tex., Jan. 12.
Lake Charles, La., Jan. 13.
Baton Rouge, La., Jan. 14.
New Orleans, La., Jan. 15.
Alexandria, La., Jan. 16.
Bartlesville, Okla., Jan. 18.
Manhattan, Kans., Jan. 19.
Topeka, Kans., Jan. 21.
Kansas City, Mo., Jan. 22.
Atchison, Kans., Jan. 23.
Columbia, Mo., Jan. 24.
- De Pachmann, Vladimir: Denver, Col., Jan. 14.
- Dux, Claire: Chicago, Ill., Jan. 12.
Detroit, Mich., Jan. 14.
Erie, Pa., Jan. 21.
- Elman, Mischa: Northampton, Mass., Jan. 12.
Joplin, Mo., Jan. 14.
- Elshueo Trio: Northampton, Mass., Jan. 12.
Joplin, Mo., Jan. 14.
- Enesco, Georges: Paterson, N. J., Jan. 14.
Washington, D. C., Jan. 15.
Baltimore, Md., Jan. 16.
Philadelphia, Pa., Jan. 17.
Washington, D. C., Jan. 21.
- Faas, Mildred: Philadelphia, Pa., Jan. 16.
West Chester, Pa., Jan. 18.
- Flech, Carl: Philadelphia, Pa., Jan. 13.
Washington, D. C., Jan. 14.
Baltimore, Md., Jan. 15.
- Flonzaley Quartet: Ithaca, N. Y., Jan. 10.
Rochester, N. Y., Jan. 11.
Aurora, N. Y., Jan. 12.
Philadelphia, Pa., Jan. 13.
Providence, R. I., Jan. 16.
Boston, Mass., Jan. 17.
Wellesley, Mass., Jan. 18.
Washington, D. C., Jan. 21.
Charleston, W. Va., Jan. 22.
- Florence, Rose: Oakland, Cal., Jan. 22.
- Gerhardt, Elena: Buffalo, N. Y., Jan. 17.
Cincinnati, O., Jan. 22.
- Giannini, Desolina: Olean, N. Y., Jan. 14.
Waco, Tex., Jan. 16.
Rockford, Ill., Jan. 18.
Emporia, Kans., Jan. 21.
St. Paul, Minn., Jan. 24.
- Hansen, Cecilia: Boston, Mass., Jan. 14.
Chicago, Ill., Jan. 19.
Milwaukee, Wis., Jan. 21.
- Hempel, Frieda: Lowell, Mass., Jan. 13.
Grand Rapids, Mich., Jan. 16.
Kalamazoo, Mich., Jan. 18.
Indianapolis, Ind., Jan. 20.
Louisville, Ky., Jan. 21.
Bowling Green, Ky., Jan. 23.
- Homer, Louise: Springfield, Mo., Jan. 11.
Bloomington, Ind., Jan. 14.
Louisville, Ky., Jan. 16.
- Hughes, Edwin: Danville, Va., Jan. 10.
- Hutcheson, Ernest: Grand Rapids, Mich., Jan. 18.
- Johnson, Edward: Saskatoon, Can., Jan. 11.
Portland, Ore., Jan. 14.
Seattle, Wash., Jan. 15.
Vancouver, B. C., Jan. 16.
Salt Lake City, Utah, Jan. 22.
Denver, Colo., Jan. 24.
- Julievna, Inga: Philadelphia, Pa., Jan. 17 and 22.
- Korb, May: Hoboken, N. J., Jan. 24.
- Kremer, Isa: Chicago, Ill., Jan. 13.
Minneapolis, Minn., Jan. 22.
Winnipeg, Can., Jan. 24.
- Land, Harold: Amsterdam, N. Y., Jan. 10.
- Leblanc, Georgette: Nashville, Tenn., Jan. 10.
- Lent, Sylvia: Ridgewood, N. J., Jan. 14.
- Letz, Phyllis: London, Eng., Jan. 12.
Lincoln, Eng., Jan. 16.
Hitchin, Eng., Jan. 17.
- Letz Quartet: Brooklyn, N. Y., Jan. 14.
- Levitzi, Mischa: Montgomery, Ala., Jan. 11.
Charleston, S. C., Jan. 13.
Fort Wayne, Ind., Jan. 16.
- Lewis, Leonard: Middletown, N. Y., Jan. 11.
- Maier, Guy: Uniontown, Pa., Jan. 16.
Morgantown, W. Va., Jan. 17.
- McQuhae, Allen: Glendale, Cal., Jan. 11.
Monmouth, Ore., Jan. 14.
Helena, Mont., Jan. 16.
Butte, Mont., Jan. 18.
- Melish, Mary: Hartford, Conn., Jan. 15.
- Mero, Yolanda: Erie, Pa., Jan. 22.
- Mills, Walter: Hampton, Va., Jan. 11.
Petersburg, Va., Jan. 13.
- Münz, Mieczyslaw: Minneapolis, Ind., Jan. 20.
Cedar Rapids, Ia., Jan. 22.
- New York Trio: Lawrence, L. I., Jan. 13 and 24.
- Nikisch, Mitja: Cincinnati, O., Jan. 15.
Indianapolis, Ind., Jan. 20.
- Onegi, Sigrid: Jackson, Mo., Jan. 12.
- Paderewski, Ignace: Canton, O., Jan. 11.
Cleveland, O., Jan. 13.
Detroit, Mich., Jan. 14.
Pittsburgh, Pa., Jan. 16.
Youngstown, O., Jan. 18.
Akron, O., Jan. 20.
Columbus, O., Jan. 22.
Louisville, Mo., Jan. 24.
- Pattison, Lee: Uniontown, Pa., Jan. 16.
Morgantown, W. Va., Jan. 17.
- Patton, Fred: Oberlin, O., Jan. 10.
Toronto, Can., Jan. 14.
Ottawa, Can., Jan. 16-17.
- Polak, Andre: Middletown, N. Y., Jan. 11.
- Rachmaninoff, Sergei: Atlanta, Ga., Jan. 14.
Birmingham, Ala., Jan. 15.
- Roma, Lisa: Pocatelli, Ida, Jan. 10.
Boise, Ida, Jan. 11.
Baker City, Ore., Jan. 12.
Walla Walla, Wash., Jan. 14.
Tacoma, Wash., Jan. 16.
Seattle, Wash., Jan. 17.
Everett, Wash., Jan. 18.
Victoria, B. C., Jan. 19.
Vancouver, B. C., Jan. 21.
Bellingham, Wash., Jan. 22.
Portland, Ore., Jan. 24.
- Rubinstein, Erna: Syracuse, N. Y., Jan. 15.
Hamilton, O., Jan. 17.
Denton, Tex., Jan. 21.
- Salmond, Felix: Olean, N. Y., Jan. 14.
- Samoroff, Olga: Baltimore, Md., Jan. 11.
Morrison, N. J., Jan. 13.
Lima, O., Jan. 17.
Lansing, Mich., Jan. 23.
- San Carlo Opera Company: Seattle, Wash., Jan. 10-12.
Portland, Ore., Jan. 14-19.
San Francisco, Cal., Jan. 21-24.
- Schelling, Ernest: Cincinnati, O., Jan. 11-12.
- Schmitz, E. Robert: Cambridge, Mass., Jan. 10.
Boston, Mass., Jan. 11-12.
- Schofield, Edgar: Williamst, Conn., Jan. 17.
- Shattuck, Arthur: Chicago, Ill., Jan. 11-12.
- Souze's Band: Fresno, Cal., Jan. 10.
Long Beach, Cal., Jan. 11.
San Diego, Cal., Jan. 12-13.
Los Angeles, Cal., Jan. 14-16.
Phoenix, Ariz., Jan. 17.
Tucson, Ariz., Jan. 18.
El Paso, Tex., Jan. 19.
San Antonio, Tex., Jan. 21.
Beaumont, Tex., Jan. 22.
Galveston, Tex., Jan. 23.
Houston, Tex., Jan. 24.
- Spalding, Albert: St. Joseph, Mo., Jan. 10.
Kansas City, Mo., Jan. 11.
Manhattan, Kans., Jan. 14.
Lima, O., Jan. 17.
East Stroudsburg, Pa., Jan. 21.
Amsterdam, N. Y., Jan. 23.
- Stanley, Helen: Boston, Mass., Jan. 13.
- Stralia, Elsa: Rochester, N. Y., Jan. 23.
- Sundelius, Marie: London, Ont., Can., Jan. 15.
St. Thomas, Ont., Can., Jan. 17.
- Telmanyi, Emil: Defiance, O., Jan. 10.
Adrian, Mich., Jan. 11.
Chicago, Ill., Jan. 13.
Ada, O., Jan. 14.
Bluffton, O., Jan. 15.
Tiffin, O., Jan. 16.
Marietta, O., Jan. 17.
Iowa Falls, Ia., Jan. 21.
Sioux City, Ia., Jan. 22.
Mankato, Minn., Jan. 23.
- Von Dohnanyi, Ernst: Providence, R. I., Jan. 10.

Fine Music at Philadelphia Church

N. Lindsay Norden, organist and choirmaster of the Second Presbyterian Church in Philadelphia, arranged most interesting musical programs for the services at his church during the Christmas holidays. In addition to the choir and soloists, Mr. Norden had the assistance of Frederic Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra.

Thaddeus Rich Plays Superbly

That Thaddeus Rich, violinist, scored a genuine triumph when he played the Bruch G minor concerto with the Philadelphia Orchestra is evident from the attached press notices:

The soloist of the concert, Thaddeus Rich, concertmaster of the orchestra, never played more interestingly or musically than in the Bruch G minor concerto. As an artist Rich has risen to companionship with the great. As an individualist he has characteristics which are his alone. No violinist before the public can play the beautiful slow movement of the Bruch work with more poetical feeling or genuine musical atmosphere. His beautiful singing legato, perfect intonation, command of variety of tone and real feeling transported the audience into the greatest enthusiasm. His reception was overwhelming, audience and musicians vying in their efforts to express admiration.—Philadelphia Record.

Thaddeus Rich reappeared as violin soloist after an absence of several years in this capacity, and he has never equaled the superb performance which he gave the Bruch G minor concerto. The selection of this beautiful work was a happy one, as it gave Mr. Rich a fine opportunity to exhibit the wonderful tone which is, perhaps, his greatest single asset as an executive artist. But his whole conception of the work was especially fine and his art has unquestionably broadened and matured since he has appeared as soloist in a purely violin concerto. It may be doubted if the Bruch G minor has ever had so magnificent a reading in Philadelphia as it had yesterday. Tone, execution and mental conception were as perfect as it is possible to conceive. He was recalled many times after the close of the work, the members of the orchestra being just as enthusiastic as the audience.—Philadelphia Evening Ledger.

Once again Thaddeus Rich demonstrates that he is one of the really great virtuosos of the violin by the excellence of his playing of the Bruch concerto in G minor for violin and orchestra, at this week's pair of Philadelphia Orchestra concerts.

The melting tone, revealing phrasing and delicacy of sentiment with which he played the adagio movement cannot be surpassed by any other extant. The grace, charm and exquisite beauty of his cantabile passages, piano and pianissimo, together with the rare singing tone he imparted to them, was finest art, moulded, shaped and modulated by an artist of the first rank, as none less could do it. It was an exposition of sheer beauty which is rare, controlled by a sensitive taste and expressed with as fine sentiment as any poet may possess. Rich was equal to all the demands of the bravura writing of the finale, which he surmounted with ease, and there was to the whole performance an authority and a comprehensive intelligent grasp which made it stand out as well worthy of the unusual applause the soloist received both before and after his contribution. With so great an artist as concertmaster it is easy to understand the high ranking of the individual artists who compose this organization.—Philadelphia Evening Star.

Dr. Rich excelled his own high standard of performance. The tone that issued from his violin was solid and flawlessly pure, and few indeed are the imported artists who can make the instrument sing as that Guarnerius sang yesterday. Technical complexities in the score, many though they are, never stood in the light of this illuminative reading.

Fortunate indeed is our orchestra that it has a concertmaster of such outstanding artistic capacity. Applause was profuse and recalls were numerous.—Philadelphia Public Ledger.

The assisting artist was Dr. Thaddeus Rich, the orchestra's concertmaster, who is one of the best violinists before the public, bar none, and whose performance of the Bruch G minor concerto, in beauty of tone, brilliancy of execution and musicianly intelligence, was unalloyed delight. Both at his appearance and at the close of his number, Dr. Rich was much and deservedly applauded.—Philadelphia Inquirer.

Concertmaster Thaddeus Rich played the Bruch G minor concerto for violin with noble breadth of tone and sublime spiritual beauty. . . Much might be written of Mr. Rich's superb performance of the concerto. . . It was marked by musicianly and interpretative qualities of the highest sort, far transcending facile technique, of which there was ample also, and disclosed Mr. Rich's rich, pure tone with enchanting beauty.—Philadelphia North American.

Reading Choral Society Praised

Following are excerpts from what the critics had to say about the recent concert of the Reading Choral Society of Reading, Pa., N. Lindsay Norden conductor:

The concert was of a high character; it made an appeal to those who appreciate the noble and lofty in musical art; it was given in a manner that shows the determination of the chorus to excel and of the ability of the director to enable them to do this.—Reading Tribune, December 21.

The concert began with an excellent performance of Tchaikowsky's Fourth Symphony led by Mr. Norden, the entire work being played. . . Reading has every reason to be proud of her Choral Society, which is undoubtedly one of the finest singing organizations in the state, if not of the entire country. The parts are exceedingly well balanced and the quality of the voices very fine. Also there is an excellent ensemble, which has been obtained only by long and hard rehearsal. . . One of the most interesting numbers on the program was a Benedictus, by Mr. Norden, for tenor solo, chorus and orchestra. It is very tuneful and exceedingly well written, especially the vocal parts, while the orchestration is skillfully used to set off the voices to the best advantage. The entrance of the tenor solo voice near the close was especially effective and beautiful.—Philadelphia Evening Ledger.

The conducting of N. Lindsay Norden contributed in no small way to the successful playing of the numbers. . . Mr. Norden's conducting left little to be desired. His interpretation of the scores and directing of the orchestra and singers was well-nigh flawless and he was roundly applauded for his excellent work.—Reading Times.

Benedictus in A is reflective of the genius of the society's conductor and further shows that he is gifted in more ways than one, ranking equally as well as a composer of no ordinary ability and as to a master hand when it comes to assembling and directing choral bodies.—Reading Eagle.

Prof. Danenberg's Son Lauded

The following article about the young son of Prof. Emil Danenberg, an exponent of the Perfield System in Hong Kong, appeared in the China Mail of Hong Kong on November 9:

Prof. Danenberg's youngest son we confess gives us furiously to think. Here is a boy, six years old, with only about "nine months' tuition to his credit, able to play the piano with all the aplomb, expression, insight, and brilliance given to but few. His repertory consists of no fewer than seventy-four pieces, all played from memory. It was our privilege the other day to listen to the youthful executant for the first time; to watch the chubby fingers almost race over the keys, and to listen to music that, like Lincoln, is for the ages. His feet as yet do not reach the pedals, and a contrivance has to be fixed to enable him to make use of these necessary aids to correct pianoforte playing. He improvises also. His memory is obviously outside the ordinary, and his interest in music stamps him as being born to the wonderful art of music. Lessons in harmony may mean the unearthing of powers of composition which we hope shall be for the benefit of the whole world. And yet it was but by a mere accident that the inherent talent was discovered—the purchase of a toy piano and its manipulation being the first discovery of the young boy's aptitude. Hong Kong will have an early opportunity of listening to his prowess, and will certainly wish that these early manifestations of genius will blossom forth into something lasting. Who knows, here may be another Chopin or a Beethoven!

Wetzler's Silhouettes Performed in Cologne

Last month a new orchestral composition, Silhouettes, by Hans Hermann Wetzler, formerly a resident orchestral conductor of New York, was heard in Cologne and met with flattering success. A few of the comments from the Cologne press were as follows:

An audience composed of musical connoisseurs was quick to discern the remarkable qualities of the Silhouettes, and accorded the composer an extraordinary ovation, recalling him again and again to receive plaudits such as very seldom befall a composer or an artist. Professor

Abendroth has publicly stated his opinion that not since the palmist days of Strauss has such wonderful orchestration been written. The work is entirely free from freak orchestration. It is just one of those inspired compositions which will live, and I predict that when the London critics hear it, for such work must speedily acquire a world-wide reputation, they will go into raptures and acclaim it as the work of a master.—The Cologne Post.

Silhouettes is not only the best that Wetzler has ever written, but it is also the best that has been written by anyone during the last decade. The composition met with sensational success.—Cologne Tageblatt.

Mr. Wetzler conducted a Berlin Philharmonic concert on December 10, and the newspapers of the German capital spoke very highly of his work on that occasion.

Phyllis Lett Appearing in London

Phyllis Lett, the gifted contralto from England who displayed great musical ability at her New York debut on November 10, has returned to England. She was scheduled



PHYLLIS LETT

to sing The Messiah at Albert Hall London, on January 5 Saturday afternoon, January 12, there will be a ballad concert in the same hall, and in the evening of that day Miss Lett will be soloist at an orchestral concert, with Sir Landon Ronald conducting. Other engagements in England include, January 16, Lincoln; 17, Hitchin; 22, Banbury Chamber concert; 26, Royal Albert Hall, London; 31, Hallé Concert Society, Manchester; February 6, Bradford; 9 (afternoon) Royal Albert Hall, London; 9 (eve-

If they can descend from the clouds for a few minutes, even the modernists will acknowledge that a GOOD TUNE is useful. How to write one will be told in a series of articles beginning January 24th.

Read them in the Musical Courier.

Subscription \$5.00

437 Fifth Avenue, New York

ning, Queen's Hall, London; 16 (afternoon), Hastings; 16 (evening), Royal Albert Hall, London; 20, Accrington; 21, Glasgow; 23, Royal Albert Hall, London; March 8, Royal Albert Hall, London; 15, Queen's Hall, London; 20, Sheffield Choral Society in The Dream of Gerontius; April 5, Bristol Philharmonic Society; 12, Bath; (18) afternoon, Crystal Palace; 18 (evening), Croydon. Miss Lett has been especially engaged to sing at the Norwich Festival next October.

Following Miss Lett's New York debut, the critics praised her highly for her fine art. The critic of the New York Tribune stated that she is of striking appearance, well endowed vocally, with a contralto of fullness and depth. W. J. Henderson, of the New York Herald, is of the opinion that "Miss Lett made her audience acquainted with a superb voice." He also stated that "she sang with insight, taste and large earnestness . . . a considerable breadth of style imparted dignity to all her vocal utterances." Among other very complimentary remarks, the Sun and Globe critic commented as follows: "An exceptionally attractive artist, with a voice of remarkable power and rich and velvety quality. A real contralto of broad compass." H. C. Colles, in the New York Times, also praised the singer, calling hers a contralto voice of rich quality.

Miss Lett's second American engagement will be announced later, and when she returns to New York those who heard her at her recent recital will give her hearty welcome.

More Hanna Brooks Dates

Hanna Brooks will sing before President Coolidge in Washington on January 16. Other dates for this month are: 5—Aldermanic Chamber of City Hall, New York; 6—private musicale in New York City; 13—De Witt Clinton High School, New York; 20—Fifth Avenue Presbyterian Church, New York; 25—New York Newspaper Club, and 28—Yonkers, N. Y.

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A FACT

Mr. Henderson in the
New York Herald

The other members of the cast were the same as at the previous performance. To recapitulate their merits is unnecessary, but the occasion should not be passed without a second invitation to operators to consider the high artistic quality of Clarence Whitehill's Hans Sachs. This is probably the best impersonation of the shoemaker-poet now accessible to music lovers anywhere in the world.

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NEW YORK JANUARY 10, 1924 No. 2283

Every artist has sufficient fortitude to bear the failures of his colleagues.

Better roads and better musical conditions are in evidence every day throughout our country, which proves that America is succeeding in achieving the useful and the ideal at the same time.

The Rev. S. Baring-Gould died last week in England—the man who wrote the text of that best known of all Protestant hymns, Onward Christian Soldiers. But if the words had been set by some of the piffing composers who are represented in the hymn book, instead of having been given the virile tune by Arthur Sullivan, the hymn would never have achieved more than passing interest. The text, in fact, is pretty poor poetry (only an English accent could have rhymed "war" and "before"); but the great genius who wrote so many tunes of delightful humor knew how to provide the indifferent text with a melody that will stick in men's minds for a great many years to come.

Speaking of Galli-Curci's venture into Europe next season, after having been away from it for so many years, the Times remarked: "She will not be the first to spring to fame here and go to Europe afterwards—there once was a little Italian singer in Yonkers, named Patti . . ." Perhaps we are wrong in our geography of Westchester County, but our recollection is that little Miss Patti went to school in Mount Vernon, not in Yonkers. Only four or five years ago the hall in which the little girl made her first appearance was still in existence, though it had degenerated into an attic; and the little old schoolhouse where she learned her A B C's was also standing, promoted to the high estate of a saloon.

There is an interesting story, John McCormack Off Stage, on another page of this issue, written by Harvey B. Gaul, musical editor of the Pittsburgh Post. Incidentally, it may be mentioned that Mr. Gaul met Mr. McCormack at a dinner given in the tenor's honor at the home of Mr. and Mrs. Daniel Clemson, of Pittsburgh. Mrs. Clemson is none other than Christine Miller, a few years ago one of the best known concert singers in America. Although she has retired from public work now, except for an occasional appearance for the sake of charity, Christine Miller retains the same interest in music which she always had. She and Mr. McCormack have a special interest in common in their love for the songs of Hugo Wolf. One recalls a complete Wolf

program given by Miss Miller at Aeolian Hall not so many years ago.

The Worcester Festival Association has stuck to its traditional policy of Americanism by selecting Henry Hadley to conduct its festival next October. There is no more experienced American conductor today than Mr. Hadley and both the society and he are to be congratulated on the choice.

Tulsa, Okla., is the town that knows how to do things in a big way when it comes to supporting the kind of music it likes. Laurence Tom Kersey, of that place, was told not long ago by the management of the Chicago Civic Opera Company that the organization wished to give two performances in Tulsa, and desired a \$30,000 guarantee. Mr. Kersey made up a list of seventy-five men and started out to interview them for underwriting purposes. After he had visited only thirty, he had his guarantee fund complete. Each man of the thirty had signed for \$1,000. This ought to make the mouths water of our New York impresarios and after the publication of this item, Mr. Kersey may expect his desk to be swamped with telegrams and letters offering \$30,000 attractions—less taken, if necessary.

Probably no one in the world of American music was more widely known than Avon Franklin Adams, for so many years head of the Wolfsohn Bureau, whose untimely death took place last Sunday morning. He was not only the manager of the host of famous artists that came under his direction, but also their friend as well. There is a real sense of personal loss in his going. The Wolfsohn Bureau was one of the pioneers in the field and since the death of Henry Wolfsohn, its founder, Mr. Adams always has been its presiding genius and as such became one of the most prominent figures in the making of musical managerial history in this country. Energetic, active, progressive, resourceful, possessed of strong convictions and the courage to utter them, he enjoyed his commanding position by virtue of sheer merit and ability. The passing of Avon Franklin Adams, universally respected and admired, leaves a void in the managerial field that will not easily be filled. It is probable that John Adams, son of the deceased, will succeed his father as president of the Bureau, and there is to be no interruption of the important activities of that busy establishment.

THE BLISS COLOR SYMPHONY

Last Saturday's afternoon program of the visiting Boston Symphony Orchestra had Arthur Bliss' so called Color Symphony as its big piece de resistance. Purple, Red, Blue, Green (the first and third being slow movements, the second a scherzo, and the finale a fugue) are the subtitles of the score.

The MUSICAL COURIER has often gone deeply into the subject of the relations between color and music, and it is too scientific and technical a matter to bear further discussion in this necessarily limited review. Mr. Bliss has explained that when composing, he always experiences a play of color sensation. It appears that to him Purple suggests Amethysts, Pageantry, Royalty, and Death; Red, Rubies, Wine, Revelry, Furnaces, Courage, Magic; Blue, Sapphires, Deep Water, Skies, Loyalty, Melancholy; Green, Emeralds, Hope, Joy, Youth, Spring, Victory. There is no quarreling with Mr. Bliss' classifications and he shall be left in proud possession of them.

All that really interests an audience is whether orchestral music says anything to them as music, and it may be stated that in spite of its complicated "program," this Bliss symphony is very good music, melodious, brilliant, well made, and so interesting in itself that one does not care a jot about its color associations, and enjoys it simply as straight symphonic writing of a kind that has many old fashioned (and therefore rather welcome) traits and features. The writer of these lines fears that perhaps he was thinking part of the time of pink, brown, white, and black, while he was listening to the Bliss symphony, but that only proves that a certain lady should have stayed at home while this conscientious critic was trying to do his colorful duty.

At any rate he joined heartily in the sincere applause which rewarded the work, and its excellent performance under conductor Monteux, who also led a well drilled and attractive reading of Brahms' Tragic overture, and delicately done Ravel orchestral fragments from Daphnis et Chloé.

The soloist of the occasion was Jacques Thibaud, in Mozart's E flat (Koechel No. 268) violin concerto. This French player is one of New York's abiding fiddle favorites, and he justified the warm reception that fell to his lot by performing the Moz-

READ THE ADS!

Says the New York Journal editorially: "The only really useful thing that a newspaper can do is to make its readers think for themselves."

Well, maybe, and maybe not.

How about information? Surely the information that newspapers give their readers is worth something.

Somebody has said that the great value of advertising is the information which the advertisements give people on all sorts of subjects, accompanied by a natural desire to possess some of the things advertised.

They stimulate hard work because it takes hard work to get money and it takes money to get what is advertised. But, more than that, advertisements provide knowledge and suggest whole chains of thought which would never have started without the flame, like the spread of a prairie fire from a spark dropped accidentally among the dry grass.

Many minds are as likely to catch fire from the right kind of spark as the dry grass of the prairie. And the thing that often starts the flame is just an ordinary advertisement. Only the other day we shared the enjoyment of a whole Fifth Avenue bus full of passengers at the string of questions fired off by a small boy at his mother with the speed and precision of a machine gun—and almost as much noise—all of them suggested by an advertisement hanging at the front end. The advertisement showed comparisons of the styles of 1818 and 1924, with clever pen-and-ink drawings of the two periods. Something about it attracted that small boy's attention, and—well, his mother must have been very much embarrassed, for there were many of the boy's questions that she could not answer, none of us could.

That sort of advertising does what the Journal says is the only useful thing that a newspaper can do—make people think for themselves. But there is other advertising that also answers the questions it suggests, and conveys real, definite knowledge.

Knowledge and thought are not the same thing. One may have a whole head full of facts without ever taking the trouble to put two and two together, without the power of logical deduction. And American educational methods lean too far on the side of instruction in deduction, too far away from the fact side.

For facts always include the experience side, and the experience side is about all most people need to get through life very comfortably. In other words, we may never any of us have actually seen a man electrocuted by touching the third rail of the subway or elevated, but we are forewarned by the well advertised experience of others. We may never have been bothered to remove carbon from the cylinders of our automobile—may not even own an automobile—but if we have read the advertisements faithfully we certainly know what the experience of others has been, the symptoms and cures.

In our own business of music one need only read the advertisements to discover what artists in any particular branch believe to be the chief asset and attribute which give them success or promise of success. The reprints of press notices, for instance, contain complete outlines of those things which the public demands, which the critics consider essential.

Newspapers may, indeed, as the Journal says, make people think for themselves. But they do what is far more useful, they provide people with the necessary information without which no thought is possible. A singer may well think for herself or himself, and put the question, direct and personal: "Have I proper diction?" But is that possible until the fact of the existence and desirability of proper diction is realized? And where is that fact likely to be impressed upon the singer except by reading in endless repetition praise of those who have it?

And so it is with every single attribute of art. We agree with Gradgrind: Facts, Facts, Facts. Read the ads!

art composition with rare musical sympathy, exquisite taste, and delicate manipulation of tone and technique. If one did not know the extent of Thibaud's violin art, one might believe him to be a Mozart specialist. It was a masterful presentation.

WAGNER'S RING REMADE

Nibelungen Dramas in Modern Dress

By LEONARD LIEBLING

Part IV

Götterdämmerung

ACT I.

(Scene: the same as in the last act of Die Walküre. It is night. Three long mantles containing women are discovered lying about the stage. They are the Norns. All is silence, and can be heard plainly in the orchestra.)

Norn I—I shall spin this rope of knowledge and tell you a tale from its stores of wisdom.

Norn II (with dignity)—You'll do nothing of the sort. I don't propose to have every new character that appears in the Ring give us all over again the happenings of the Wagner operas that have gone before.

Norn I—But I can tell you how Wotan lost his eye—

Norn II—We heard that in Rheingold; we were standing in the wings.

Norn I—Wotan sits in Walhalla, surrounded by his heroes. About them is piled high for fuel the great World Ash. You know what that is, don't you?

Norn III—Yes; it's a kind of coal. We paid twelve dollars a ton for it last winter, but really—

Norn I (witheringly)—Coal! The World Ash is the tree of knowledge. Its withered wood now is stacked about Walhalla and when Wotan plunges into Loge's breast a piece of the broken spear, it will take fire and be cast on top of the wood pile. Then a conflagration will result and good-by to Wotan and all the glories of Walhalla.

Norn III (yawning)—And about time, too. The audiences are getting smaller and smaller as the cycle goes on.

Norn II—I'm going back to Mother Erda.

Norn III—So'm I.

Norn I—So'm I.

(The Norns tie the rope about their bodies and disappear none too quickly to suit the listeners. Day dawns. Siegfried and Brünnhilde come on from a cleft in the rocks. Siegfried is in full fighting costume. Brünnhilde leads her horse, Grane.)

Siegfried (surlily)—Then you won't give me any breakfast?

Brünnhilde—Not unless you abandon this crazy plan of going forth to be a hero. Married men never are heroes.

Siegfried (in anger)—Married?

Brünnhilde (blushing)—Pardon me, I forgot. (Her temper rises.) I've been thinking about some of your far-famed heroism. Who gave you the sword with which to fight your way here? My father. Who built that fire around that couch? My father. Who is your grandfather? My father. Who is your aunt? I am. You owe my family and me some little respect, at least. I know where Wotan went and what he did on his heroic expeditions, and I know how he looked when he got back. Stay home, Siegfried, with your wife—

Siegfried (shouts)—Wife?

Brünnhilde—Your aunt, I mean; and let me take care of you.

Siegfried (sullenly)—No.

Brünnhilde—Who'll keep your sword and armor shiny? Who'll sing duets with you—

Siegfried—I'm sick of all that.

Brünnhilde (earnestly)—Think of the style in which I was accustomed to live in Walhalla before I came here to dwell with you in a cave. I had my own servants, I could go riding any time I liked on my moving picture horse—

Siegfried (touching a telescope-bag with his foot)—did you put in my silk pyjamas?

Brünnhilde—I thought the woolen ones would be better—

Siegfried (curtly)—Put in the silk.

Brünnhilde—It's wet down there by the Rhine—

Siegfried (commandingly)—The silk.

Brünnhilde—You should be careful, dear. Your lumbago, you know.

Siegfried—Damn it! Must I—

Brünnhilde—Very well. The silk pyjamas it shall be. How many pairs?

Siegfried—One. I won't be gone more than a month.

Brünnhilde (sadly)—Anything else?

Siegfried—Is my opera hat in the bag?

Brünnhilde—Not that—Oh, I beg of you—not that—

Siegfried—Eh?



Did you put in my silk pyjamas?

Brünnhilde—The girls simply won't be able to resist you in your armor and opera hat. Please, please, don't.

Siegfried—Get the hat.

Brünnhilde (hopelessly)—Just like his grandpa!

Siegfried—I must be going. (Moves away.)

Brünnhilde—Haven't you forgotten something?

Siegfried—You'll find some loose change in my old gray trousers. I'm leaving them.

Brünnhilde—Not that—a kiss.

Siegfried—Good by. (Kisses her.)

Brünnhilde—Don't you think you'd better leave that ring with me while you're away?

Siegfried (hesitates)—This ring? It's the one I got in Fafner's cave. Perhaps I'd better leave it. (Aside.) Last time I made some pleasant acquaintances in the forest I came home without my watch. (Gives ring to Brünnhilde.)

Brünnhilde—I'll guard it with my life for it's my only visible means of support, and the audience will be wondering what I live on while you're away.

Siegfried (leaving)—Hail, Brünnhilde!

Brünnhilde—Hail, Siegfried! (In alarm.) Speaking of hail, dearie, do be careful not to get wet or into draughts.

Siegfried (laughs)—You don't expect me to stay dry all the time? (Disappears behind a paper ridge of rocks with Grane, where both remain standing.)

Brünnhilde (looking off into space, supposed to extend behind the ridge)—There they go. (Calls.) You didn't forget your goloshes, did you, Siegfried?

Siegfried (as from afar)—Got 'em.

Brünnhilde—And your summer handkerchiefs?

Siegfried—Yep.

(The curtain falls for a few moments while the stage hands change the face of nature, making the rocky habitation of Mr. and Mrs. Siegfried Wolfe-Wälse give way to the hall of the Gibichungs, on the Rhine. The curtain rises, revealing the hall, whose rear opens into the rocky walled Rhine. There is a current of air caused by the slamming of Brünnhilde's dressing room door. And the mighty walls of the Rhine shake and quiver and flap as though they were painted on canvas. Gunther, Gutrune and Hagen are discovered.)

Gunther (a blond Teuton)—What are you thinking of, Hagen?

Hagen (a forbidding looking bewhiskered man in sable garb)—Why isn't our sister Gutrune married, and why aren't you?

Gunther—Against whom can we marry Gutrune? You are wise, brother. Speak!

Hagen—Siegfried I would wish for her and Brünnhilde for you, Gunther.

Gunther—Is she a good looker?

Hagen—A bird. But she dwells on a rocky ledge surrounded by fire. Only the strongest hero can penetrate there and his name is Siegfried. The ledge is their home.

Gunther—How, then, can I wed Brünnhilde?

Gutrune—And I Siegfried?

Hagen—It's like A B C. In that chest I have a

phial of Wagner's improved elixir No. 5B. If Gutrune hands Siegfried a drink of that magic drug he will love her and forget that he has ever gazed before upon any other woman.

Gutrune—If he were a true scion of Wotan he wouldn't need any drug to—

Gunther—Silence! And how can I win Brünnhilde?

Hagen—Have Siegfried bring her to you after he has fallen under the spell of Gutrune.

Gunther—Capital.

Gutrune—But will Brünnhilde consent to a divorce?

(Hagen and Gunther laugh so boisterously that Gutrune realizes the true state of things.)

Gutrune (blushing)—Never mind, they make the best of husbands sometimes.

Gunther (moodily)—If only Siegfried were to wend his way hitherwards. (A horn is heard from the Seventh Avenue side of the Rhine.)

Hagen (looking at the painting of the river)—Ha! I see Siegfried, and we were just talking about him. How miraculous!

(Siegfried appears with Grane in the rear. They are embarked on a flat scow, which the hero is punting down the Rhine, apparently a very shallow stream. In reality, of course, the scow is mounted on rails and is navigated by means of ropes hauled by muscular stage hands in the wings. That accounts for the odd, jerky motion with which Siegfried's craft wobbles onto the scene, and its strange indifference to the pushings of that punter's paddle.)

Hagen—Hail, Siegfried!

Siegfried—I hope not. I have lumbago, and before I left home my wife told me (sees Gutrune)—I mean—er—well, who are you people anyhow?

Gunther—We are the Gibichungs.

Siegfried—Well, Gibichungs, I'm glad to meet you. You've got to fight me or be my friends.



Well, Gibichungs, I'm glad to meet you.

Gunther—Let's be friends. (That is a wise move on the part of Gunther who knows Siegfried to be unbeatable.) All I have is yours, my life as well.

Siegfried—All I've got is this sword, which I hid from the French as I came down the Rhine. Is it not a pretty sword? See the sword! It is my sword. I made—

Hagen (sternly)—Siegfried, drop that Mother Goose talk. You are no longer a boy as in Siegfried. This is a man's opera. You say you have nothing but a sword. Where is the Nibelungen treasure?

Siegfried—After slaying Fafner I kept only this helmet.

Hagen—Ah! The tarn helmet. It's wearer has the power to assume any disguise and to wish himself wheresoever he wills. Is that all you took from the cave?

Siegfried—A ring besides. Brünnhilde guards it.

Gutrune (entering with a drinking horn containing a huge draught of the aforementioned No. 5B. There being no bird about to warn Siegfried about the beverage that thirsty hero takes a long pull).

Siegfried (to Gunther)—That's a damned fine gel, that little sister of yours. (Eyes her as though they were on their honeymoon.) Are you married, Gunther?

Gunther—No, but I'd like to be, to Brünnhilde.

Siegfried (on whom the drink has taken effect)—Who's she?

Gunther (wearily)—Again? Well, here goes! She lives on a rock surrounded by fire. I'm afraid of the fire.

Siegfried (joyfully)—I'm not. I'll get her for you, if you'll give me Gutrune for wife.

Gunther—Agreed. How will you do it?

Siegfried—By the tarn helmet's might I will assume your shape and features.

Gunther—Swear.

(They swear the blood oath. Hagen fills a cup with Wagner cocktail No. 29D and Siegfried and Gunther pretend to cut their arms with their sword and let the blood drop into the beverage.)

Siegfried—If either of us proves faithless to the other, his blood shall atone!

Gunther—A clever idea.

(Hagen strikes the cup in two pieces with his sword.)

Siegfried—Up, let us be going and doing. (Siegfried and Gunther embark in the scow which jerks its way off the scene.)

Hagen—For Gunther Siegfried brings a bride; for me he brings the ring.

(The scene changes to the rocky home of the Wolf-Wälses. Brünnhilde sits at the entrance to the cave in mute contemplation of Siegfried's ring. A calcium powder flashes for a moment.)

Brünnhilde—Ha! A Valkyrie riding through the clouds. (Waltraute enters)—How now, Wallie?

Waltraute—I came hither from Walhalla.

Brünnhilde (joyfully)—Dad has forgiven me. Of course, you know my story. I disobeyed and in punishment he banned me to this lonely rock, surrounded it with fire—

Waltraute—If you begin that tale all over again, I'll leave at once. As a matter of fact, father is in dire straits. The only thing that can save him and the Gods is the return of the Nibelungen ring to the Rhine. There it is on your finger. Throw it into the river.

Brünnhilde—Are you mad? Siegfried gave it to me and I don't own another thing in all the world.

Waltraute—You won't throw away the ring?

Brünnhilde—Never.

Waltraute—I'll tell pa! See if I don't. (Hurries away.)

Brünnhilde—I hope she breaks her neck, and all the Gods do, too. (Flames are seen from the back, blown by stage hands through bellows.) Siegfried is returning. Hurrah! I wonder what he brought me?

(Siegfried appears at the rear, wearing the tarn helmet over half his face. Anybody in the audience would guess him at a glance to be Siegfried, but Brünnhilde fails to recognize him, otherwise the opera would stop then and there.)

Brünnhilde—Who are you?

Siegfried—I'm Gunther, and you must follow me.

Brünnhilde—Have you steam heat and elevator service in your apartment?

Siegfried—Alas, no.

Brünnhilde—Here will I remain. This ring gives me might to do what I like.

Siegfried—Then I'll take the ring. (He wrestles with Brünnhilde and snatches the bauble from her finger.) Now you shall show me to your cave and wed me there, as proxy husband for my brother. This night we'll spend here, with trusty Nothing between us to keep me true; tomorrow we'll do the Rhine trip.

Brünnhilde (goes towards rear)—I go to fetch a hot water bag. If I were to touch that cold sword with my bare feet at night I know I should shriek aloud.

Siegfried (carelessly)—As you will. (Lights a cigar at a small flame belonging to Loge's fire.)

ACT II.

(Scene: An open space on the shore in front of the Gibichungs' hall. It is night. Vast paper and canvas rocks tower toward the sky. Hagen sits asleep, leaning against one of the pillars of the hall. Alberich is seen crouching before Hagen.)

Alberich—You and I, my son, must finish this Siegfried, for he does not know the value of the Nibelungen ring, and hence my curse cannot harm him. You recollect he killed Fafner, took the treasure—

Hagen (wearily)—I know the story—even in my sleep.

Alberich—The ring you and I must gain.

Hagen—So be it.

(The scene lights up and Siegfried steps from behind a bush.)

Siegfried—Where's Gutrune?

Hagen (yawning)—How should I know? I guess I'll doze another hour.

Gutrune (coming from behind the wings on the left where she has been sitting on Siegfried's bier).—Here I am, Mr. Wolf—er—Wälse.

Siegfried—Call me Sig.

Gutrune—Come in to breakfast, Sig. Where are the others?

Siegfried—Gunther and Brünnhilde are coming by boat. I ran on ahead to tell you that Brünnhilde is very fond of grapefruit for breakfast and likes cream and hot milk with her coffee.

Gutrune—I'll have to hurry the cook.

Siegfried—Stay and hear how I captured Brünnhilde for Gunther.

Gutrune (hurrying off)—Thank you, I know my Götterdämmerung.

Siegfried (to Hagen)—Will you listen, my friend?

Hagen (hurrying off)—Not I. (He clambers to

the top of a tall paper rock and sets a horn to his lips. Brass instruments in the orchestra blow the famous Call of the Clans, Hoi-ho-ho-ho!)

(Enter Gunther and Brünnhilde.)

Brünnhilde—Who's using my cry?

Hagen (bows)—You misunderstand, fair lady. I was saying Hoi-ho-ho not Ho-jo-to-ho.

Brünnhilde (moodily)—You'd better not.

Hagen—Look here, Matzenauer, I know someone who can do that call better than you, anyhow.

Brünnhilde (stamps her foot)—I won't be insulted by my husband's brother. (To Gunther) I told you I never would be able to get on with your family.

Gunther—Hush! Here come the folks.

(The clans gather from the Seventh Avenue and Fortieth Street sides and fill the stage. They are a jolly lot of supers and shout lustily and wave spears and battle axes.)

Brünnhilde (narrowing her eyelids and looking the clans over through her lorgnette)—What queer relatives you have. Who's that one with the knobby knees?

Gunther (testily)—Do be careful. He's a cousin of my uncle's wife, and he lives in the most handsomely furnished cave at Bingen. If you're nice to him he'll invite us there for the summer.

Brünnhilde—Who's the chemical blonde?

Gunther (in dudgeon)—Really you mortify me dreadfully. That lady is my sister. Her name is Gutrune.

Brünnhilde—That man trying to hide himself behind you—

Gutrune—That is Mr. Wolfe-Wälse.

Brünnhilde (grimly)—He may be a Wolf, as you say, but when I knew him on the hilltop over yonder and darned his socks for him his name certainly was Siegfried. (Brokenly)—We kept house together in as pretty a cave as anyone could wish for.

Siegfried (politely)—You lie, dear!

Brünnhilde (hotly)—You're another.

(There is a painful silence on the part of the Gibichung family and all their relatives. The orchestra, however, expresses its opinion freely and frankly—and if the truth be stated, also a trifle vulgarly.)

Hagen (with decorum)—I think the lady is hasty—er—

Brünnhilde (as before)—Siegfried is a liar.

Hagen (embarrassed)—Oh, I see. He sings, and is a lyre. Ha, ha! Very good. Now we will proceed with the ceremony.

Brünnhilde (as before)—Siegfried is a—

Siegfried (steps forward and raises his hand)—I'll slap your face, you hussy—

Brünnhilde—Ah! that ring on your hand. It does not belong to you. That man (points to Gunther) took it from me.

Hagen—Are those words true?

Gunther—I didn't.

Brünnhilde—Then Siegfried did it.

Siegfried—I swear on the point of Hagen's spear that I never have had more than a cursory acquaintance with this noisy person. (He lays two fingers on Hagen's spear.) May this spear kill me if I speak untruth.

Brünnhilde—And I swear by the same spear, that he lies!

Hagen (perturbed)—If all you ladies and gentlemen will kindly go behind that third rock and wait there for your next cue, I will try to reason with young Miss Brünnhilde Wotan.

(All exit except Hagen and Brünnhilde.)

Brünnhilde—Betrayed! I'll sue him.

Hagen—Or, better still, let me avenge you.

Brünnhilde—You? Your spear would tickle his ribs. I made him wise with my own knowledge and taught him how to fear no wounds. But stay—if you could stab him in the back.

Hagen (joyously)—That is my best style of fighting.

Brünnhilde—I did not spear-proof his back, knowing full well that it never would be turned toward the foe.

Hagen—Siegfried's back shall be my bull's eye. Tomorrow, we will go hunting and by chance a wild boar (winks at Brünnhilde) will lay him low.

Brünnhilde—It is a hoggish deed. (Laughs shrilly.)

Hagen—Quite a bore, in fact.

Brünnhilde (coldly)—You will kindly leave the jokes to me, Hagen Gibichung.

ACT III.

(Scene: A wild and woody valley on the Rhine. The three Rhine daughters rise to the surface and swim about. The manner of their swimming has been described in Rheingold.)

Siegfried (enters rapidly)—Where's the pig gone?

Rhine Maidens—Hagen has not come by.

Siegfried—I mean the other pig—the one I'm hunting.

Rhine Maidens—Will you give us that ring on your finger if we find the boar for you?

Siegfried—This ring? Why, it belongs to Fafner, and in bloody battle I slew—

(The Rhine Maidens suddenly dive to the bottom.)

Wellgunde—We won't come up again, unless you promise not to tell the story of your life.

Siegfried—I promise.

(Rhine Maidens reappear.)

Rhine Maidens—Give us the ring. It is accursed. Siegfried (laughingly)—Everything is accursed in these four operas, anyway. The ring won't hurt me.

(Rhine Maidens, after more vain pleading, swim away into their dressing-rooms.)

Hagen (from afar)—Hoi-ho!

Siegfried—Good heavens! Brünnhilde.

Hagen (coming on)—Hoi-ho!

Siegfried—Really, old man, you must change that halloo of yours. It reminds me too much of someone I used to know.

(More hunters appear, among them Gunther.)

Hagen—Have a drink, Siegfried. (Hands the hero Wagner's unexcelled memory restorer No. 7 of which Siegfried takes some large gulps.) You know the language of the birds, don't you?

Siegfried—Yes, but I don't think I remember. You know there's nothing like practice to keep up a language.

Hagen—Tell us some of your youthful adventures.

Siegfried (reposing on the ground)—I will, and when I'm through I'll give some of you bachelors the addresses. Well, to begin at the beginning. Mime was the name of a dwarf who raised me so that I might slay the dragon Fafner and rob him of the ring.

All (in protest)—Oh, drop it, Siegfried! Not that story. Cut it out! Give us a rest! Poor old Fafner has been killed fifty times over. Tell us a new one!

Siegfried—I forged myself a sword—

Hagen—Really, old chap, in the name of the boys and myself I must protest most energetically. We know all about Nothing.

Siegfried—And about the way I killed Fafner?

Hagen—Yes, and what the bird told you about the ring and about Mime. Here, have another drink, and try to remember something worth while.

Siegfried (after taking a long drink)—The bird led me to Brünnhilde's rock and there I held her in bridal embrace.

Gunther—Ha!

(Two ravens are swung about the stage on wires dangled from the flies.)

Hagen (to Siegfried)—Do you see those birds?

Siegfried (all eagerness)—Where? (He jumps up and turns his back to Hagen.)

Hagen—Do you know what they portend?

Siegfried—Where are they? (Looks about.)

Hagen (stabs Siegfried in the back)—They portend that there will be a dead Siegfried in this neighborhood very soon.

(Siegfried tries to strike Hagen with his shield and falls backward upon it.)

Gunther (to Hagen)—What dost thou? (After a pause.) What didst thou dost?

(Those two questions are in Wagner's original Götterdämmerung libretto and have long served to fill the innocent layman with wonder. As Gunther was a willing witness to Hagen's deed, the real meaning of his mystifying questions probably never will be quite cleared up.)

Hagen—I avenged falsehood! (Walks away.)

(Siegfried, after singing some compliments to Brünnhilde, falls back and dies. The men pick up the corpse and place it upon an improvised litter.)

Gunther (to the company)—Let us pass around the bier.

All—Hooray! Good! We're thirsty to a man.

Gunther (sternly)—I said b-i-e-r, and not b-e-e-r.

(They start the funeral procession to a magnificent march played by full orchestra in the Rhine woods, sometime B. C. As the cortège reaches the edge of the stage, the scene darkens and when next the lights are turned on the spectator sees the hall of the Gibichungs. It is dawn.)

Gutrune—I don't see what keeps them out so late. I hope they're not hunting anything they shouldn't.

Hagen (from afar)—Hoi-ho!

Gutrune (calling)—Hoi-hoi!

The funeral procession enters and deposits Siegfried's body.)

Gutrune—Who carved my Siegfried?

Gunther (pointing to Hagen)—He did.

Hagen—Yes, I did, and I'm proud of it. Now I'll just take that ring as the reward, if you please.

Gunther—I think I'll take it myself.

Hagen (draws sword)—Fight me first.

Gunther (draws)—Gadzooks! On with the fray

(They fight furiously by banging their swords together and after Hagen makes a terrible lunge and



Hagen cuts a huge hole in the air and the blond warrior falls dead.

cuts a huge hole in the air between Gunther's arm and side, that blond warrior falls dead. Hagen makes a dash for Siegfried's corpse in order to filch the ring. Siegfried's right arm raises itself in warning and Hagen steals off to one side, very much worried, not to say frightened.)

Brünnhilde (enters with slow and majestic tread)—Isn't there some Wagner elixir or balm or salve or emetic that will wake up Siegfried and enable this opera to go on? (She takes the ring from Siegfried's finger and puts it on her own.)

Hagen (sullenly)—None.

Brünnhilde—Very well; then I will sing my farewell address and do the immolation scene with Grane. Build a funeral pyre for the dead and for me. The Rhine Maidens must pick their ring out of our ashes. Never have man and woman loved as Siegfried and I. When first he kissed me on the rock—

Gutrune (sarcastically)—He kissed me on the lips!

Brünnhilde—Siegfried made the sword Nothing and was led by the dwarf Mime to the pit in which lay Fafner—

Hagen (firmly)—You'll have to omit all that, Madam. The funeral pyre is burning.

Brünnhilde—Goodby, fine friends, take example from my fate. Never go to live in a cave with a strange young man unless you've got his name signed on a marriage certificate.

(She walks toward the funeral pyre with Grane, but misses the holocaust by several feet and passes safely to the rear of the stage, whence Grane is led to the car stable nearby, his regular home. The funeral pyre sends forth clouds of steam and stage hands set off several boxes of red powder. The Rhine overflows, everything begins to burn, and an illuminated gauze drop, high in the rear, shows the crumbling Walhalla and the tottering Gods, with Wotan as chief totterer. The Rhine Maidens swim ashore, grasp Hagen, and draw him down into the depths of the Rhine. Wagner would have us infer that the son of Alberich is drowned, but those of us do not lose hope for him who remember the amphibious performance of his father, Alberich, in Rhinegold, when that gentleman walks the bottom of the Rhine in safety and sings his song without so much as swallowing a single drop of water.)

Voices (from outside as curtain descends)—Get your photographs of the chief characters in the Ring. Here you are, photographs only fifty cents each! Carriage calls for Broadway! Box holders, please pass out on the Thirty-ninth Street side.

END.

HOWEVER, THE EPILOGUE

This epilogue is our own and a much needed addendum.

Wagner's Ring of the Nibelungen, with its cyclical plot and its serial history of the parent and the private branches of the Wotan family, never has satisfied us with its abrupt and unnecessary ending. We do not understand why there should be only four Ring operas when there might just as well be forty and four. The story of the fruitful Wotan's children is brought to a sudden close at the very moment when it arouses the greatest interest. For a man who has been called thorough, Wagner revealed in his Ring a most amazing lack of completeness, not to say paucity of invention. We could do better than that ourselves, and some day we shall write a sequel to the Nibelungen. In our version we have planned that Brünnhilde shall have a son before she dies, and this boy, Sieghardt, does deeds so prodigious that, by comparison, his father's seem almost childish. Of course, Sieghardt marries Gutrune, his stepmother. She pours into the Rhine a flaskful of Wagner's Restorative Elixir No. 93B, which brings Hagen to the surface of that stream, feeling as fit as ever and in pronounced matrimonial mood. He elopes with Gutrune. Sieghardt thereupon courts Waltraute,

who places the Nibelungen ring on the thumb of his left hand.

At this point Parsifal wanders through the forest in his search for Klingsor's harem, and Sieghardt offers to lend Parsifal a pair of trousers. In gratitude, the Grail Knight tells Sieghardt about the beautiful Kundry, and Sieghardt, being a faster runner than Parsifal, gets to the Klingsor garden first.

In the fourth act the son of Sieghardt and Kundry, a fine boy named Siegbert, has possession of the magic ring, by some process not explained in our libretto. (That is the true Wagner method.) Resolved to find out what the curse that has been put on the little circlet of gold really consists of, Siegbert takes it to an al fresco jeweler near Far Rockaway, L. I. He leaves it there for several days and makes a flying visit to Lynbrook, where he samples the excellent hard cider for which that place is so justly famed. He has an altercation with the waiter. On his return to the Bronx, for some reason or other, Siegbert stands himself in the market place and sings Onward Christian Soldier. He is promptly banged on the head by an indignant fur dealer whose father-in-law is a pawnbroker. At this moment Brangane emerges from a drug store, carrying a pill box wrapped in pink paper, and a small package

JAZZ MAY BE LOWBROW, BUT—

Says Robert Haven Schauflier in Collier's:

The war put lowbrow instruments back upon the map. It also put a strenuous unrest under the ribs of humanity. One of the chief symptoms and outlets of this unrest was, and is—jazz.

The primitiveness of war just naturally engendered the primitiveness of jazz. The war killed men by the million from the Channel around to the Black Sea. It raised from the dead all the lowbrow instruments from the snare drum to the Japanese violin.

Of late the education of the average music lover has been remarkably speeded up.

Through the influence of the automatic instruments he has taken a longer step forward in the last fifteen years than in any one previous century.

Of course I fully realize that for every single cultivated soul who enjoys nothing beneath Kreisler and the Philadelphia Orchestra, there are a thousand who enjoy nothing but "close harmony" full of barber-shop chords, and cheap jazz on the mouth organ, the saxophone, and the banjo. But the great thing about this enthusiasm of the lowbrow is its potentiality—its tremendous punch. It is a mighty force acting toward social and esthetic advance.

Get a busy man enthusiastic about lowbrow music and he will try to get more time to himself. Somehow or other he will manage to enlarge a more and more enjoyable leisure. There is nothing but good in this, for surely more leisure is one of the greatest needs of overworked America. And—because a taste for the variety and complexity and richness of the better music is almost always reached through the leisurely outgrowing of a taste for the monotony and superficiality and barrenness of the worst music—the final result of his fatal passion for, say, Turkey in the Straw on the mouth organ and Alexander's Ragtime Band on the banjo, will be a passion for Dvorák's Humoresque on Kreisler's Stradivarius, and for Schubert's Unfinished Symphony by the Philadelphia Orchestra.

And he says a lot of other things more or less to the point, the point being, apparently, an apology for jazz, and an attempt to lay the blame for it upon the war and the revival of the primitive instruments. Well, that is as good an explanation as any other—or would be, had not jazz started before we got into the war, and were the evolution of jazz from earlier American schools of popular music not so evident.

The chief concern of the highbrows with jazz seems to be an effort to discover excuses for their interest in it. Where we find one honest Grainger or Heifetz, who acknowledges his interest in jazz without shame, we find dozens of less eminent musicians who seem to think interest in this "lowbrow" Americanism is something that must take the form of aloof regard through the lorgnette of respectability. Worse than that is the attitude of some who seem to believe that jazz will supercede the classics, and that Beethoven should hide his head in shame because he did not discover it.

Fact is, jazz is just a form and style of popular music, no worse and no better than any other popular music, but a lot healthier in a way since it substitutes muscularity for mincing sentimentality. Sex stuff, of course. All dance music is sex stuff—if not why do girls prefer to dance with men, and men with girls, rather than men with men and girls with girls?

Is it worse than other popular music? Worse than the waltz and the sarabande? Worse than the Ländler of the Tyrol or the maxixe of South America?

Jazz is interesting to the technical musician technically. Otherwise it is not interesting at all—nor of the slightest importance either musically or otherwise. It is technically interesting because it has introduced new colors and new counterpoints into popular music. Its rhythms are not new, not nearly as new as was ragtime in its day. And much of its bleating slipperiness and yawping asininity is useless, musically speaking. But the general trend of it is excellent and may perhaps turn out to be the basis of a national idiom, though it would be absurd for



Brangane emerges from a drug store.

of court-plaster. Siegbert offers to carry the court-plaster and thus begins an acquaintance that ripens rapidly into love. Their son is called Siegfried and his descendant, with name slightly changed by the rolling ages, is Ziegfeld, who runs the Follies at the New Amsterdam Theater.

Positively the end.

any one to predict, since it is impossible to guess the trend of evolution.

Collier's, the dailies, and other magazines of all sorts, do well to talk about jazz. But why treat it always apologetically or humorously? Why not give the general public some technical information as to its importance and unimportance, as to the difference musically speaking between, for instance, the jazz of today and the ragtime of twenty years ago, between printed jazz and ad lib jazz, between the jazz orchestra and the traditional popular orchestra and theater orchestra, between the piano duet or trio jazz arrangement and the arrangement of a decade ago?

The public is left very much in the dark about all of these things simply because it has been preached to from the pulpit and by reformers in the press about the evils of jazz, until it has very little idea what jazz really is. As for understanding the great improvement that has resulted from jazz in arrangements for orchestra and player piano records, the public knows nothing about it. On the contrary, the public has the attitude of the moralists and the highbrows—a sort of shamefaced liking for that thing which they believe to be lowbrow and immoral.

More curious than jazz is the public's conception of jazz by far!

THE BAND PLAYED ON

Philip Hale, in his Notes and Lines column of the Boston Herald, had quite a lot to say the other day about an old favorite of ours, The Band Played On. Said the Philpian pen: "We might regret to find 'J. B. P.' characterizing this song as a 'silly jingle,' and Mr. Robinson describing it as 'asinine.' These old songs are amusing; they are also of value to the sociologist, the historian of life and manners in this country. We should rank And the Band Played On with that immortal ditty of two Albanians (New York):

Larry McFadden wanted to dance (waltz?)

But his feet wasn't gaited that way.

We quote from memory for we are far from the music shelf where this song rests with songs of Schubert, Schumann and Albert Chevalier.

Is it this Albanian ditty that also contains the immortal lines:

Your right foot is lazy,

Your left foot is crazy.

But don't be unaisy,

I'll learn you to waltz.

And what is the name of this song? We pause for reply.

WORTHY OF MENTION

"Did you say," Jenkins asked the landlady, whose rooms he was inspecting, "that a music teacher occupies the next apartment? That will not be very pleasant."

"Oh, that's nothing, sir," she replied, eagerly, "The music teacher has ten children, and they make so much noise that you can't hear the piano at all."

We were about to describe the above as another one of those terrible English jokes when we discovered it was removed from Harper's Weekly. It is hereby respectfully proposed for the Pulitzer Brown Derby Prize.

A UNIQUE RECORD

Some artists do not mind work. Mary Garden sang Carmen with the Chicago Civic Opera on December 30; Thais, on January 1; Louise, on January 3, and Le Jongleur de Notre Dame, on January 5. Many a soprano with a delicate voice would hesitate before undertaking anything like that.

CHICAGO HEARS THE WORLD PREMIERE OF ETTORE PANIZZA'S THE KING AND THE FOREST

Balaban & Katz Sponsor It at the Chicago Theater Under Nathaniel Finston's Direction as the First Step Toward the Giving of Opera in English—Opera in Our Language Foundation Presents Fine Performance of Cricket on the Hearth—Civic Orchestra Delights Large Audience—Other News of Interest

Chicago, Ill., January 3.—Grand opera in English, complete in concert form, received a most auspicious hearing in Chicago, Sunday, December 30, when the effective organization and resources of the Balaban & Katz Chicago Theatre sponsored it. Offered as the regular weekly Sunday-noon popular symphony concert of an hour's duration, the event was a distinct success. The complete Chicago Theater Orchestra, under the direction of Nathaniel Finston, who conceived the idea of staging opera in English at the Chicago, backed up the performance, which was given with a noted cast of principals in addition to a professional chorus of fifty voices. As an extra added event the world premiere of Ettore Panizza's symphonic poem, *The King and the Forest*, was presented by the orchestra, chorus, a baritone and a soprano. Hundreds of notable figures in Chicago's musical circles congratulated Mr. Finston and the Balaban & Katz organization after the concert. Panizza's work reflects again the profound musician, the learned student, and it is masterfully orchestrated. The work is poetic, colorful and original, even though here and there one would surmise that the popular Italian conductor of the Chicago Civic Opera has worshipped at the shrine of Wagner and has also felt some admiration for Fevrier's *Monna Vanna*, as the main theme is reminiscent of that of the Tent scene in Fevrier's *Monna Vanna*. Nevertheless, the work is imposing and stamps Panizza one of the finest among modern composers. The work should be presented again in Chicago, as well as in other cities in America, as it will prove everywhere an interesting work.

Mr. Finston says he is trying to make the Opera in English form a monthly institution in Chicago.

CRICKET ON THE HEARTH.

Goldmark's lovely opera, the *Cricket on the Hearth*, was given at the Studebaker Theater on Sunday afternoon, December 30, by the Opera in Our Language Foundation, at the request of the Dickens' Fellowship of Chicago. A practically sold-out house was on hand and showed unmistakably its pleasure by applauding vehemently the principals, chorus, conductor and orchestra throughout the course of the performance. The warm reception of the public was in every respect justified. Goldmark's score is melodious and it was beautifully rendered by the young singers, many of whom are full-fledged professionals and others local semi-professionals, but all sufficiently versed in operatic matters as to make the presentation the best given under the same auspices. The principals had been well taught how to enunciate the English text and by so doing brought home the real reason why opera in English is a necessity with a great majority of American audiences. The chorus also sang with good command of the English language and with fine understanding of the music.

The performance showed unmistakably the result of good preparation and all concerned in the enterprise are to be congratulated for the success of the venture, which this season has been most auspiciously launched. The Opera in Our Language Foundation is now on the right track and if every one of its performances is as big an achievement, the cause of opera in our language, which is a good and sane one, will find many friends in this locality.

THE CIVIC ORCHESTRA OF CHICAGO.

It is always a delight to listen to this splendid organization, to the whole or part of its program, and last Sunday afternoon, December 30, at Orchestra Hall, was no excep-



Maßen, photo.

ETTORE PANIZZA

tion. A large audience, full of enthusiasm, received every number with every indication of enjoyment. Improvement in tone, cohesiveness in ensemble and a spirited delivery were dominant virtues of this concert.

The Liszt concerto for pianoforte, No. 1, E flat, rendered by the soloist, Bernice Viole-McChesney, was very creditably played, in tone and interpretation with good clear technique—the orchestra doing its part very well indeed.

Both Mr. Stock and Mr. Delamarer conducted and their excellent work has contributed much to the advancement being steadily attained.

BEETHOVEN TRIO'S CHAMBER MUSIC SERIES.

The Beethoven Trio—M. Jennette Loudon, piano; Philip Kaufman, violin, and Theodore Du Moulin, violoncello—announces its annual series of three chamber music concerts to be given on Sundays, January 27, February 24 and March 30, at five o'clock, in the drawing room of the Cordon Club, Fine Arts Building. The series, as usual, will include a

great variety of compositions, many of the more modern things having been rarely heard in Chicago. The composers represented on the first program are Beethoven, Carl Busch and Frank Bridge.

WHAT WALTER ALLEN STULTS' PUPILS ARE DOING.

Among the professional students studying with Walter Allen Stults, none has been busier than the tenor, J. Henry Welton. In addition to his duties as tenor soloist in the Hinsdale Union Church, Mr. Welton has filled the following engagements: October 22, soloist, fifty-sixth anniversary of the Aurora (Ill.) Royal Arch Masons; 30, concert before Woodlawn Woman's Club; 31, Irving Park Lutheran Church; November 7, soloist, Mason's band concert, Aurora (Ill.); 20, Edgewater Beach radio concert; 24, recital, Kankakee (Ill.); 25, Sunday afternoon song recital, Hinsdale, (Ill.); 27, song recital, Evanston (Ill.); December 2, Ebenezer Lutheran Church; 6, Irving Park Lutheran Church.

Students from Mr. Stults' class at Northwestern University who have recently appeared in recital are: Louise Stonehocker, mezzo-contralto; Helen Houghton, contralto; Metha Crowl, soprano; Dorothy McFarland, soprano, and J. Henry Welton, tenor.

Recent church engagements for students of Mr. Stults have been filled as follows: Luther Carter, tenor, soloist and director of the Garfield Park M. E. Choir; Thelma Hootman, soprano, director of the United Presbyterian Choir, Evanston; Metha Crowl, soprano, Kenilworth Episcopal Church, Carl Gutekunst, baritone, St. Matthew's Episcopal Church, Evanston (Ill.).

Dorothy McFarland, soprano, in addition to her duties as member of the vocal faculty in the School of Music, Northwestern College, Naperville (Ill.), has been engaged to direct the Nurses' Glee Club of the Evanston Hospital, where her efforts are meeting with much success. She recently gave a most successful recital before the Woman's Club of Sheldon, Ill.

Lloyd Rowles, artist-pupil, has been touring the East as baritone, reader and accompanist for one of the leading companies under the direction of the Swarthmore Circuit. Jean Jones, baritone, has had several appearances as soloist with the Northwestern University Glee Club. J. Henry Welton, tenor, will be among the contestants appearing at Orchestra Hall January 8 under the auspices of the Society of American Musicians.

BUSH CONSERVATORY NEWS.

Robert Sanders, artist pupil of Edgar A. Nelson at Bush Conservatory, has been selected as piano soloist with the Bush Conservatory Symphony Orchestra at its second concert of the season in Orchestra Hall, February 5. Mr. Sanders gave early promise of his musical talent acquiring considerable reputation as an infant prodigy at the tender age of three and one-half years and has since then lived up to this promise in his musical accomplishments. He has been a student of Mr. Nelson for the last seven years and at the same time has done considerable work in original composition. He is a member of the master class in composition.

The other soloists on the program are Edith Kendall, violinist, who will play the Wieniawski concerto, and Florence Newman, soprano, and Bernard Schweitzer, tenor. The two singers are from the studio of Boza Oumiroff and Miss Kendall has received her training from Richard Czerwony.

January 19 is the date set for the entrants to register for the prize contest for Bush Conservatory students to be held in Orchestra Hall on April 29. Preliminary contests will be held at the Conservatory during the month of April, as tryouts for the choice of players for the Orchestra Hall test. The judges of the competition will be prominent musicians not connected in any way with the Conservatory. The winners of the contests will also appear as soloists at the fourth concert of the Conservatory Symphony Orchestra on May 20 in Orchestra Hall.

Marion Levin, artist pupil of Richard Czerwony, has been busy with engagements during the last month. On December 18 she played at the Home for the Blind. On December 28 she was engaged by the Western Springs Women's Club, and on December 30 she appeared with Ann Slack, cellist, and Dean Obermeyer, pianist, at the Morgan Park Presbyterian Church.

WALTER SPRY PUPIL TO BE HEARD.

Margaret Farr, pupil of Walter Spry, will be the piano soloist in the Columbia School Recital Hall concert, Friday evening, January 18. A group of pieces from Chopin.

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CHICAGO MUSICAL COLLEGE ITEMS

The Chicago Musical College resumed its series of concerts at Central Theater Sunday afternoon, when a program was given by students in the piano, vocal and violin departments.

Carl D. Kinsey is making such rapid and satisfactory progress toward recovery from his accident, suffered in the Twentieth Century wreck, that he is hoping to be in Chicago again in the immediate future.

Felix Borowski resumed his lectures on Musical History in the Chicago Musical College on Saturday morning.

FLORENCE TRUMBULL'S PUPIL VISITS HER.

Florence Trumbull, the pianist, has been enjoying a visit, over the holidays, from a former pupil of hers in Vienna, Louis Bach, now the successful head of the music department at Wittenberg College, Springfield (O.). Mr. Bach was in Chicago to find an authoritative voice teacher to add to his faculty.

Miss Trumbull is filling many concert engagements and requests for new dates are coming in almost daily. The tentative date for her Boston recital of this season is February 12.

MRS. KARL BUREN STEIN PUPILS' ACTIVITIES.

Pupils of Mrs. Karl Buren Stein, of the Auditorium Conservatory, filled the following engagements recently: Mildred Hanford read for the Girls' Club of the West Side High School, at Pilgrim Congregational Church, Oak Park, December 12; Mildred Anderson was the reader for the Boy Builders' Association program at Austin, December 15; Florence Haack gave a program for the girls of the South Side Community Club House, December 14; Helen Striblein presented a holiday program with her pupils at Morgan Park Church of Christ, December 28; Ruth Timme was elected director of the Dramatic Club of the First M. E. Church, Oak Park, where she has just staged a successful play.

ORCHESTRA'S THEODORE THOMAS MEMORIAL PROGRAM.

Revering the memory of its founder and late leader, Theodore Thomas, the Chicago Symphony Orchestra gives an annual concert in his honor. This week's program at Orchestra Hall was devoted to the memorial concert and the numbers presented were by Beethoven and Wagner, two favorite composers of the late conductor. It seems that at these memorial programs the Chicago Symphony Orchestra surpasses itself and plays as though inspired, like an orchestra of virtuosi giving of its utmost. It did just that on this occasion and delivered itself of some of the most exquisite playing in its long existence. Under the masterly leadership of Frederick Stock, the men played the Beethoven Coriolanus overture and Eroica Symphony, and excerpts from Wagner's Rheingold, Siegfried and Meistersinger, in such manner as to leave nothing to be desired. A splendid program, remarkably well done!

KNUFFER STUDIO NOTES.

Walter Knupfer will present members of his artists and graduating class in a series of recitals to be given at the Knupfer Studios, Fine Arts Building, on six Wednesday evenings beginning February 6. The pianists will be Juliet Cohn, Bertha Garland, Zella Cohn, Eunice Thompson, Evelyn Meyer and Mildred McCluskey. They will be assisted by professional voice students of Eusebio Concialdi, Zerline Muhlmann, Margaret Lester, and professional cello students of Hans Hess.

The bi-weekly studio recitals of students of the junior and preparatory grades will be resumed January 12.

Magdalen Massmann, professional student of Walter Knupfer and member of the faculty of the Knupfer Studios, who is now on leave of absence on a concert tour through the United States, has received a flattering offer for another tour next season covering California and the western states.

Esther Parker, professional student of Zerline Muhlmann, has been engaged to sing the title role of The Jewess in a performance featuring the Russian tenor, Dubin, at Aryan Grotto Temple, on February 3.

Margaret Dirks, artist student of Walter Knupfer, has lately been very much in demand for concert work, her last appearance being before the Altheim Society at the Lincoln Club.

JEANNETTE COX.

Arrivals at Great Northern Hotel

Among the recent arrivals at the Great Northern Hotel in New York were Claire Dux, Georges Enesco and Ignaz Friedman. Efrem Zimbalist, Sam Franko and E. Lachmann, the violin connoisseur, had luncheon together at this hotel recently. Mr. Lachmann, who is living at the Great Northern, has his collection of famous violins with him.

Estelle Liebling Recovered

Estelle Liebling, who underwent a hospital operation recently for appendicitis, has recovered almost completely, and now has returned to her home, and will resume teaching shortly at her studio, 145 West 55th Street.

Anseau and Marshall Re-engaged for Chicago Opera

Fernand Anseau and Charles Marshall are among the few artists already re-engaged by the Chicago Civic Opera Company for next season.

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ILLINOIS MUSIC TEACHERS' ASSOCIATION IN CONVENTION

Smaller Attendance Than Is Usual Attributed to Fewer Round Tables—Harold Bauer Opens Session with Piano Recital—Gordon String Quartet Heard—Music School Contest Holds Chief Interest—Election of Officers

Chicago, Ill., January 4.—Departing from its usual custom of spring conventions, the Illinois Music Teachers' Association convened this year during the Christmas vacation week in Chicago. The entire affair was a complete reversal of the usual order of things and though the program contained much of interest, many delegates complained that there were too few discussions and round tables, which they find of much benefit to them. Perhaps that accounts for the small out-of-town gathering noticed at this meeting, the bigger part of the attendance being made up of Chicagoans, many of whom have been conspicuous by their absence at former meetings held in smaller cities in the state.

Inasmuch as there were but three conferences on the schedule this year, it would seem that their complaints were justified. Music teachers from the smaller cities go to conventions not so much to hear concerts as to exchange views and to get together with teachers from larger cities and profit thereby. It is true, former meetings of the Association took on more of the form of spring festivals than music teachers' conventions, yet there were as many, if not more, discussions and papers read as programs by concert artists, and the visiting teachers went home feeling that they had derived much benefit by attending.

The major part of the program was consumed by the Illinois schools' music contest, sponsored by the Illinois Music Teachers' Association, with the cooperation of the Piano Club of Chicago, the Chicago Symphony Orchestra Association, Chicago Civic Opera Association, Apollo Club of Chicago, Chicago Society of American Musicians, Illinois Federation of Music Clubs, Piano and Organ Association, In and About Chicago Music Supervisors' Club, Chicago Association of Commerce, Illinois Music Merchants' Association, Illinois Manufacturing Association and Illinois Journal of Commerce.

The contest was held on Friday Morning, December 28, when some 1,500 school children flocked to the Hyde Park High School to compete for the honors. Many schools from down state vied with the young Chicago musicians for supremacy. On Saturday morning, December 29, a concert was given in Orchestra Hall by the winners of the contest. Banners were given the successful contestants. Those who won the trophies were as follows: In the mixed chorus class, the Urbana (Ill.) High School came first; Hyde Park High (Chicago) won the boys' glee club event; Morgan Park High (Chicago), the girls' glee club banner; out of thirty-seven entries in the piano contest, Elwood Gaskill, of Englewood High (Chicago) was chosen the winner. Charles Zeka, of the Sterling Morton High School of Cicero (Ill.), was the violin victor. Lane Technical High's (Chicago) orchestra was given first prize in the orchestra event. Michael Miladzis, of Harrison Technical High (Chicago) was the male voice winner, and Eloise Ellis of Elgin (Ill.) High, the girl vocal winner. The affair was pronounced such a success that the I. M. T. A. is contemplating having another in conjunction with the next annual meeting, which will most likely be held in Chicago also, although that has not been decided.

HAROLD BAUER OPENS SESSION.

To open the session, a piano recital by Harold Bauer was given Wednesday evening, December 26, at Kimball Hall.

In his inimitable, masterly manner, Mr. Bauer rendered a program consisting of the Bach B flat Partita, Beethoven's Appassionata sonata, Schumann's Papillons and Chopin's Barcarolle and scherzo in C sharp minor, to the great delight of the spare gathering. Harold Bauer's great art and skill are too well known to need further mention here and nothing more need be said save that the listeners were offered a rare treat and their hearty enthusiasm left no doubt as to their appreciation.

GORDON STRING QUARTET.

A recital of chamber music was presented by the Gordon String Quartet on Thursday afternoon, December 27, at Fullerton Hall, Art Institute. The Gordon String Quartet—consisting of Jacques Gordon, first violin; Henry Selinger, second violin; Clarence Evans, viola; and Alfred Wallenstein, cello—demonstrated anew that it is one of the finest organizations of its kind of which Chicago is justly proud. The program, made up of Schubert's D minor quartet, Charles T. Griffes' Two Sketches (based on Indian themes), and the Brahms' F minor quintet for piano and strings, in which Harold Bauer lent his powerful support, was exceptionally well played and left nothing to be desired. The

(Continued on page 48)

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celebrating the latter's second birthday. Mme. Samaroff, whose concert tour this season takes her from coast to coast, defies railroad schedules and managers to make frequent stops in Philadelphia in order to be with Sonia, who will in turn journey to New York to pass most of January with her mother while that busy artist makes her headquarters in the metropolis.



THALIA ZANAU,

the attractive young dancer, in one of her characteristic creations. This young artist was one of the principal soloists at the Capitol Theater for several seasons, where she delighted the huge audiences there weekly with the skill and beauty of her dancing. Miss Zana is now the premiere danseuse of the new Fox Theater in Philadelphia, which has recently opened under the general directorship of Erno Rapce, former musical director at the Capitol in New York. (G. Eder Studio)



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INTERNATIONAL COMPOSERS' GUILD CONCERT, JANUARY 13.

At the next concert of the International Composers' Guild, on January 13, at the Vanderbilt Theater, the program will be as follows: (1) Rieti—Sonatina for piano and flute; (2) Salzedo—Preamble et Jena for harp, flute, oboe, bassoon, horn and string quintet; (3) Szymanowski—twelve etudes for piano, played by E. Robert Schmits; (4) Carl Ruggles—Vox Clamans in Deserto, for soprano, flute, oboe, clarinet, bassoon, horn, trumpet, piano and string sextet; (5) Varese—Octandre for flute, oboe, clarinet, bassoon, horn, trumpet, trombone and bass; (6) Von Webern and Berg—songs; (7) Casella—five pieces for string quartet, to be played by the French-American String Quartet. Greta Torpado will be the soprano soloist. The French-American String Quartet consists of Gustave Tintot, Reber Johnson, Saul Shurroun and Paul Kefer, and the other instrumentalists will be as follows: George R. Possell, flute; Pierre Mathieu, oboe; August Duques, clarinet; Louis Letellier, bassoon; S. Richard, horn; W. Drucker, trumpet; M. Wockenfuss, trombone; Delmas-Boussagol, bass. Messrs. Possell and Rex Tillson will play the Rieti sonatina for flute and piano.



CARLOS SALZEDO



LAZAR S. SAMOILOFF AND ZEPHIA,
his thirteen-year old daughter, who already writes magazine articles, and what's more, gets them published.

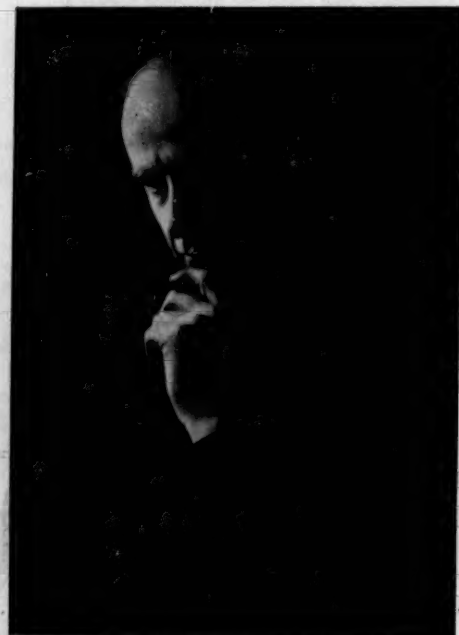


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From a drawing by Oscar Kokoschka, Viennese expressionist painter-poet.



ALFREDO CASSELLA



WILHELM FURTWÄNGLER.

A recent and unusually good picture of the young German conductor, whose ability may be judged by the fact that upon the death of Nikisch he was chosen to succeed the famous master, both with the Berlin Philharmonic and the Leipzig Gewandhaus orchestras. (Dunkoo photo)

MUSIC ON THE PACIFIC SLOPE

BELLINGHAM NOTES

Bellingham, Wash., December 31.—The American Legion entertained with a nine-act show in the Whatcom High School auditorium, attractions from out of town being the University of Washington Quartet, and dancers from the Cornish School, Seattle. Marion Ellis, violin; Marion Wheaton, voice; and Bernice Judson, piano, all of Bellingham, were pleasing in their trio numbers.

Marie Sundelius, soprano of the Metropolitan Opera Company, was heard in recital at the Normal School auditorium, which was filled to capacity.

Bellingham pupils of Jacques Jou-Jerville, voice teacher, have been invited to attend his pupils' recital in Seattle. Mr. Jou-Jerville has been appointed accredited delegate of the Ecole Normale de Paris.

Members of the Junior Music Club presented a program at the Bellingham School of Music and Art, under the direction of Mrs. Paul P. Wells. Young men students were guests of the afternoon.

Marie Sundelius was presented in a return engagement at the Garden Street M. E. Church by Hildur Lindgren, voice teacher of the Bellingham School of Music and Art. Mme. Sundelius' program was varied, including the Jewel Song scene from Faust; Titania (Peterson-Berger); Mor Britta (Peterson-Berger), a group by Schubert, Stravinsky and Liszt, concluding with The Bird in the Wilderness (Horsman). Her encores were Swedish folk songs, the honors being shared with Florence Barbour, accompanist. Much credit is due Miss Lindgren for sponsoring this as well as other artistic programs rendered by visiting artists.

The Normal School orchestra of twenty-five pieces, entertained pupils at the Fairhaven High School with a concert under the direction of John Roy Williams. The music was well received and a number of visitors attended.

A chorus of forty voices has been organized in connection with the Women's Music Club, witnessing another step forward in local musical progress; and it is credited to Miriam Best, local delegate to the National Federation of Music, which she attended as a delegate from the local club.

Professor Frank Gottschalk of the Bellingham School of Music, and teacher of zither, mandolin and guitar, gave a pupils' recital in the school auditorium.

The Aftermath Club musical program was supplied by Ethel Matchan, voice; and Bernice Judson, piano. The Benson Symphony Orchestra is meeting for regular practice at the orchestra rooms in the Alaska building, under Albert Benson's direction.

The Women's Music Club's fortnightly program consisted of Music of the Seasons, with Maude Williams as chairman giving explanatory notes before each number. Others participating were Mmes. C. H. Barlow, Hoppe, Vincent, Stark, Lapidus, Larrabee, and Marion Ellis, Zetta Squires, and Mary McAnally.

Hildur Lindgren attended the Amphion Society concert in Seattle at which Lillian Watson of Canada was soloist.

Malvern Norby, Spokane tenor, gave a sacred song concert in the Bethlehem Lutheran Church, before an appreciative audience.

The University of Washington gave its annual entertainment in the Whatcom High School Auditorium. The forty members offered a varied program including quartets and a stringed orchestra.

The Olivet Circle of St. James Presbyterian Church entertained with a program in which Mrs. J. Wayland Clark, contralto; Mrs. James Wilson, dramatic reader; Marion Wheaton, soprano; Marian Ellis, violinist; and Mrs. C. X. Larrabee, pianist, rendered the program.

Ray D'Aurville, exponent of a new scientific course of violin instruction which has been compiled by himself, presented a member of his advanced violin pupils in a program at North Bellingham.

Complimentary to Jacques Jou-Jerville, tenor, and Edouard Potjes, pianist, who are conducting classes in this city and are members of the Cornish School faculty (Seattle), Mr. and Mrs. G. Sidney Stark entertained about 100 guests at the Stark Piano Company's music rooms. A delightful program was rendered by the honor guests. Assisting Mrs.

Stark in serving were Bernice Judson, Gladys Danielson and Leonardine Miller.

An outstanding musical event took place when Anna Case, soprano of the Metropolitan Opera Company, appeared in program at the Garden Street M. E. Church, before a packed house, which repeatedly encored the beautiful singer and her beautiful songs. Her first encore was Robin Robin, by Charles Gilbert Spross, who was her able accompanist, and who shared honors of the occasion. Miss Case left her audience wishing to hear her again. She was brought here by the Women's Music Club, as the first number of their season concerts.

Music News, an eight page pamphlet, has made its advent, and promises interest and information to music lovers of this city. It will also foster musical and artistic growth. The proprietors are Mr. and Mrs. William Gardner.

Lois Woodworth Grant, teacher of voice, has organized classes in Anacortes and Sedro Woolley.

Members of the New Christian Church, which is nearing completion, have voted to open it for the presentation of better class musicals and lectures. It will have a seating capacity of about 1500.

Kenneth Heun, piano and orchestra instructor, has returned from Chicago, where he spent several weeks of study with Glenn Dillard Gunn, in modern methods of piano pedagogy. He will specialize in this, having given up orchestra playing due to the increasing demand upon his time as a pedagogue.

Ethel Gardner, piano instructor of the Normal School faculty, presented some of her students in the Normal Auditorium in a varied program. Those taking part were Laura Bigelow, Audrey Buchanan; Margaret C. Cox, Helen Matson, Vera Oversby, Lucille Schwartz and Olga Teien. Miss Gardner and Miriam Best also presented their young students in the downtown studios.

Hildur Lindgren presented the following students in a song recital at the Bellingham School of Music and Art: Eva Mae Bulmer, Zora Farming, Elanor Jones, Margaret Norman, Wilma Clendenen, Viegia Thordarsen, Violet Johnson, Doris Turner, Pauline Lindsley, Lyman Judson, and Doris Smith; with Dolores Farming, Ethel Matchan and Bernice Judson as accompanists.

The Benson Orchestra is rehearsing regularly under the direction of its organizer, Albert Benson.

Washington, the State of the Evergreen, a new State song composed by Charity Westover of this city, was sung on two successive occasions at the American Theater by Marguerite Oatt, local soprano.

The Juvenile Band has been reorganized for regular work, the board of directors being Wm. Follis, Judge Brown, R. R. Loomis, C. M. Smith, A. C. Blake, and J. J. Graham.

The Woman's Chorus of the Music Club held its first meeting in the Fine Arts Building with twenty-five members in attendance; Harrison Raymond directing. The membership includes the finest women's voices in the city.

The Children's Music Club, directed by Maude Williams, voted to meet the first Monday of each month for music appreciation work. The last meeting, with Billy Hussey presiding, was given to Johann Sebastian Bach. Talks on Bach's life were offered by Margaret Hale, Mary Fisher and Billy Hussey. Mary Fisher illustrated the folk dance music of that period by dancing the Minuet. Rosamond Chappell danced the Musette and Minuet.

Ray D'Aurville has presented his advanced pupils in concert at Deming, Marietta, Sumas, Everson, Laurel, Mount Vernon and North Bellingham, all nearby towns, and declares he has never had a more successful season than this.

Tom Beattie, saxophone specialist, has located here, coming from Victoria, B. C., and is teaching orchestral instruments and directing orchestras in his studio in the Fine Arts building.

The annual Christmas program for the Women's Music Club was given in the Little Theater of the Fine Arts building, with Mrs. E. T. Mathes and Althea Horst presiding. The program comprised duets from the Nutcracker suite (Reinecke) one piano; duets (Chaminade and Percy Grainger) two pianos; Ensemble, eight hands (August Riedel); carols—quartet from the Women's Chorus—two violins, allegro (Mozart), all provided by Miss Zane, Miss Horst, Miss Bateman and Mrs. Mathes, pianos; Mmes. Cotterall,

Montgomery, Harter and Raymond, voice; Mrs. Ellis and Marion Ellis, violins. Explanatory notes were read by Mrs. Mathes and Miss Zane.

Fifteen members of the Junior Music Club met at the home of Mrs. Paul P. Wells, director, when Eva Christie read a paper on Scarlatti and Puccini, and Mrs. Wells told interesting stories about Italian opera.

Lenora R. Korsmo, piano teacher and accompanist, is a new member of the Bellingham School faculty. Mrs. Korsmo is a pupil of Marie Len Broeck of Minneapolis. L. V. C.

LOS ANGELES ITEMS

Los Angeles, Cal., December 26.—On December 23 the Los Angeles Oratorio Society, under the direction of John Smallman, gave its eleventh annual presentation of The Messiah. The soloists were Marjorie Dodge, soprano; Harold Proctor, tenor; Mimi Sprotte, contralto; and Fred McPherson, basso. Members of the Philharmonic Orchestra, with Julius Bierlich as concertmaster, assisted in the ensemble; and Mr. Pierno played a trumpet obbligato to the solo, The Trumpet Shall Sound. The chorus has been built up by Mr. Smallman and the ensemble work shows increase in beauty of delivery.

A recent concert was held in the recital hall of the Fitzgerald Music Company, in which John Smallman presented Erma DeMott, soprano, assisted by Harry Baxter, flutist; Lorna Gregg and Mrs. Harry Baxter, accompanists.

Six advanced students of the Zoellner Conservatory were presented in recital before a large and appreciative audience.

The Philharmonic Trio, touring the coast, is meeting with success. They are Jules Lepski, violin; Alfred Kastner, harp, and Earl Bright, cellist.

Hazel L. Martin, of Chicago, has opened a studio of dancing on Westlake avenue.

The pupils of the Marta Oatman School of Theater gave a program at the Biltmore Hotel for the benefit of the Salvation Army's children's Christmas cheer.

The Mexican Band, recently organized in Los Angeles, gave a program the evening of December 22. This is organized under the auspices of the Civic Music and Art Association, and consists entirely of Mexican players. The concert was given at the Plaza. The band is under the direction of Manuel Lucero. J. Cruz Luna assists as organizer.

Giuseppe Morgigno, violinist, at Grauman's Metropolitan Theater, received a personal letter from Pope Pius XI, enclosing his picture, and conferring a special blessing for his artistry.

On December 24 the United States Veterans' Bureau gave a musical program. Keith Ballard, a six year old pianist, was the star performer.

Leona Neblett, violinist, head of the Neblett Violin School, gave a number of successful concerts during the Christmas season.

Robert Bias gave a concert on December 22 at the Vendome Hotel, San Jose. His program included a number of French and Italian songs, and several German lieder.

The Chamber Music Society of San Francisco presented the fifth chamber music program under the auspices of the Los Angeles Chamber Music Society, in the Gamut Club Auditorium, on December 21. They played at several other musicles during the week. B. L. H.

PALO ALTO MUSICAL ACTIVITIES

Palo Alto, Cal., December 27.—Of interest this month was the song recital of Elena Gerhardt, interpreter of German lieder. On December 18 she delighted a crowded house in the Stanford University Assembly Hall with a long program of Schubert and Strauss numbers, including an American group for good measure. Paula Hegner was the accompanist.

On December 22 the Morris Club and Eleanor Hazzard Peacock, mezzo soprano, were heard in a Christmas concert in the Woman's Club House. Under the direction of Latham True, the Morris Club has become a harmonious unit, responsive to the moods of the music it interprets. Christmas carols and oratorio selections made up the pro-

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gram, and Mrs. Elliott Blackwelder furnished excellent violin obligatos to a few numbers. Mrs. Peacock's songs were heartily applauded.

On Christmas Eve the Morris Club sang Christmas carols to the shut-ins throughout the town, and to the patients in the local hospital, from nine until midnight. A clear, cold night added considerably to the spirit of the occasion.

BACH'S CHRISTMAS ORATORIO ENJOYED.

Bach's Christmas Oratorio was sung in the Memorial Church at Stanford, December 16, by the Stanford Choir, assisted by Winifred Estabrook, soprano; Esther Houk Allen, contralto; Austin Sperry, basso; Carl Edwin Anderson, tenor; Myrtle Schaefer, organist; and ten members of the San Francisco Symphony Orchestra. Under the direction of Warren D. Allen the Stanford Choir acquitted itself creditably.

ELSIE COOK HUGHES AND WILLIAM LARAIA HEARD.

Earlier in the month Elsie Cook Hughes, pianist, and William Laraia, violinist, appeared in a joint recital in the Stanford Assembly Hall. Both artists were in excellent form, Mrs. Hughes' interpretation of the Kreutzer sonata eliciting much enthusiasm. The concert was given under the auspices of the Stanford Committee on Public Exercises.

THE COMMUNITY HOUSE CONCERT.

Three San Jose musicians furnished the program for the afternoon Community House concert on December 16. Mrs. Lester Cowger, soprano; Ida Sedgwick Pogson, pianist, and Mrs. Charles McKenzie, second piano, were heard in three interesting groups, and a good sized audience demonstrated its approval. C. W. B.

SEATTLE ATTRACTIONS MANY

Well Known Names Featured on Concert Programs—Notes

Seattle, Wash., December 21—The last star that shone at the Metropolitan Theatre was Vladimir Rosing, who sang here twice last season. With him came one of his own countrymen, Nicolas Slominsky, and his playing was something of a revelation. There was a coordination between the singer and accompanist which suggested perfect ensemble.

ELENA GERHARDT IN CONCERT

Paulo Hegner, accompanist for Elena Gerhardt, who appeared here last week, was also accorded much praise by the critics. It was Mme. Gerhardt's first appearance here and she carried her large audience to the heights by her splendid interpretation of the Erl King, and Wolff's Fairy Tales, which she repeated, as she had to repeat several numbers. It was emphatically good to hear German lieder sung by such an artist as Mme. Gerhardt.

SPALDING AND ZIMBALIST IN RECENT CONCERTS.

Recently Seattle has heard two violinists, Albert Spalding, and Efrem Zimbalist, the latter playing with the Civic Symphony Orchestra before the largest audience it has brought out this season. The orchestra, under the direction of Mme. Davenport-Engberg, is developing rapidly in smoothness, with marked improvement in the quality of tone and ensemble. Arnold Krauss, the concert master, has created a good impression through his work.

As for Albert Spalding, he afforded his large audience something in addition to the keen pleasure that his playing brought—the pride in the thought that he is an American. He gave an unhackneyed program, the Schubert Fantasy in C major particularly winning applause for both the violinist and his accompanist, Andre Benoist. His own compositions, Castles in Spain, and the Lettre de Chopin, were encored warmly, as was the Rhythms, by Tedesco. An informal supper at the Cornish followed the recital.

LHEVINNE AT MEANY HALL

Josef Lhevinne played at Meany Hall not long ago and gave an exquisite interpretation of the Chopin preludes. He was one of the delights of this season.

THE SPARGUR QUARTET HEARD

The Spargur Quartet played an interesting program of chamber music on December 18 and if the Haydn quartet in D major was the more quietly satisfying, yet the interest in the harmonic dissonances of the Debussy quartet in G minor kept a nice balance. Between those two layers of a musical sandwich was a filling that had to be served

twice—a serenade, by Haydn; A Moulin, by Raff-Pochon; and Glazounoff's Orientale. The quartet includes John M. Spargur, violin; Albany Ritchie, violin; E. Hellier Collins, Viola; and George Kirchner, cellist.

ARMSTRONG TRIO IN MORNING MUSICALS

The Armstrong Trio is a new organization of established artists: Francis J. Armstrong, violin; Liborius Hauptmann, piano; and George Rogovoy, cello. They gave a morning musicale under the auspices of the Musical Art Society, the first number being the Beethoven trio, op. 11, which was followed by a Jeral serenade; Ballads et Caprice, by Mana-Zucca; and the Saint-Saëns trio, op. 13, F major. These three selections were given their first hearing in Seattle, and there was a joyousness about them that had its effect upon the audience. It was a successful performance and met with appreciation.

E. ROBERT SCHMITZ PLEASES

E. Robert Schmitz, the French pianist, played a program largely modern, before an enthusiastic audience recently; the Cesar Franck prelude being one of his outstanding numbers.

NOTES

Among the recitals preceding the holidays the piano pupils of Louise C. Beck gave a twilight musicale; thirty-six of Edna Colman's piano pupils presented an interesting program; and Marie Gashweiler's piano student,

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Maybelle Darud, featured John. Powell's At The Fair composition in a varied program.

Two artist-pupils from the piano classes of Paul Pierre McNeely have been gathering laurels by their work. Edith Nordstrom, who appeared before the Ladies Musical Club of Tacoma, and Kenneth Ross, who was soloist with the Men's Musical Club in Vancouver, B. C. Mr. McNeely's advanced pupils present a program every other Sunday afternoon at his studio in the McKelvey.

John Hopper, one of the beneficiaries of the Juilliard Foundation Fund, gave a program of piano music at the Cornish recently which placed him well in the front among the younger group of local pianists.

Marta Courtenay, head of the dancing department, entertained 300 guests in her studios at the Cornish; 150 of her pupils dancing a cotillion with charming precision.

The Bach Choir gave a morning musicale, under the direction of Graham Morgan, that was most impressive.

The Nativity and Passion of the life of Christ was presented in pantomime this week by Carroll Aikens and the students in the dramatic department of the Cornish School. Eugene F. Musser, a member of the piano faculty, with a quartet of singers, was a factor in the success of the pantomime, while Cyrus Campion did the lighting effects in an artistic manner.

At St. James Cathedral the organist, Dr. Franklin Saw-

yer Palmer, and his choir, gave a musicianly presentation of the sixteenth century Mass by William Byrd. The singing by the well-trained choir was impressive throughout the service. A. M. B.

Master Scholarships of Ithaca Institute Attract Interest

The four master scholarships to be awarded through competition by the Ithaca Conservatory, January 21, have stirred up a great deal of interest among young artists and advanced students in each of the four branches included in the offer—voice, piano, expression and violin.

It is very evident that many ambitious young artists appreciate not only the financial assistance offered (as each scholarship amounts to \$700 and the privilege of studying with such teachers as Cesar Thomson, Leon Sampaix, George C. Williams, Bert Rogers Lyon and John Quine, with absolutely no cost, the scholarships including room and board also), but also the competition will be so keen that the winners will be acknowledged as artists of unusual ability and will be recognized as such all over the United States. As much interest is being shown in the distant States as in those near by, according to the announcement issued by the registrar of the Ithaca Conservatory.

In addition to private instruction with the eminent master, instruction in theoretical subjects and room and board, the winner of the Cesar Thomson Master Scholarship will be granted the privilege of appearing as soloist with the orchestra in the Music Festival in April.

The two present holders of master scholarships in the Ithaca Conservatory are Carmela Ippolito, a well known young concert artist from Boston, and Helen Novotny, of Schenectady, N. Y., a pianist of remarkable talent, who has not yet made her debut in the concert world.

This contest will be open to all, although there must be, however, at least three contestants for each scholarship in order to make a contest in that branch, but according to present indications there will be a large number in each contest.

Circulars containing all the necessary information may be had by applying to the registrar of the Ithaca Conservatory. G. E.

Gerardy Re-engages George Stewart McManus

George Stewart McManus, distinguished American pianist, who has been on tour with Jean Gerardy, the celebrated Belgian cellist, has been engaged by Mr. Gerardy to accompany him on his tour in this country.

The following is a quotation from the Daily Mail of Sydney, where Mr. Gerardy and Mr. McManus appeared on September 15, 1923: "George Stewart McManus is to Gerardy what Pugno was to Ysaye. There is not a better combination for cello and piano in the world today."

Mr. Gerardy and Mr. McManus appeared at the last Biltmore Friday Morning Musicals in New York and also gave a recital at Terre Haute, Ind. For the month of January they have already been booked for recitals at Reading (Pa.), Montreal, Quebec, Baltimore, Washington, and several other concerts in New York City. On February 2, Mr. Gerardy and Mr. McManus will appear for the New York Mozart Society at the Hotel Astor and will leave for a tour in the South immediately after.

For the month of March, they have been booked for a tour on the Pacific Coast and will return East in April, appearing in New York, Brooklyn, Ithaca, Bridgeport, and Jersey City, Mt. Vernon, and at the Newark Festival in early May.

A Busy Week for Earle Laros

The week of January 20 will be very busy for Earle Laros. January 22 he is booked to conduct the Easton Symphony Orchestra, and the following day, January 23, he will give a recital at Belvedere, N. J. January 24 there will be another recital at the Orpheum Theater, Easton, Pa., and January 25 his New York recital will be given at Aeolian Hall.

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BOSTON SYMPHONY GIVES FIRST AMERICAN PERFORMANCE OF COLOR SYMPHONY BY BLISS

Paderewski Triumphs in Recital—Frederick S. Converse's Music Adapted to Film, The Scarecrow—Braggiotti Pupils Give Concert in Maine—Massachusetts Federation of Music Clubs Holds Conference

Boston, January 6.—The first performance in America of Arthur Bliss' Color Symphony was given at the tenth pair of concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening, December 28 and 29, in Symphony Hall. This work, which is in four movements, aims to portray in tones the moods and ideas suggested by various colors. Thus, for Mr. Bliss, purple is the color of amethysts, pageantry, royalty and death; red, of rubies, wine, revelry, furnaces, courage and magic; blue, of sapphires, deep water, skies, loyalty and melancholy; green, of emeralds, hope, joy, youth, spring and victory. A bold idea and boldly has Mr. Bliss carried it out. The young British composer evidently is familiar with the architecture of music, and he writes well and with originality for the orchestra. To be sure, there are dissonances which make one wonder where music leaves off and noise begins. Although Mr. Bliss shuns the commonplace, both in the selection of thematic material and in treatment of his ideas, the music abounds in a kind of exuberant vitality and is generally effective even as absolute music. It is obvious that Mr. Montoux had spared no effort to bring the composition to full and revealing performance and the symphony was extremely well played. That the audience was not exactly riotous in its enthusiasm was to be expected. However, there was polite applause, and the composer, who was present, bowed his acknowledgments from the platform.

The soloist of the occasion was Pablo Casals, who played a seldom heard concerto by Boccherini. The program opened with a stirring performance of Brahms' impressive Tragic Overture and closed with a finely wrought interpretation of Ravel's highly imaginative and brilliantly scored first suite from the ballet Daphnis and Chloe.

PADEREWSKI IN SECOND RECITAL

Paderewski gave his second recital of the season in Boston on Sunday afternoon, December 30, in Symphony Hall. His program included: fantasia and fugue, Bach-Liszt; andante con variazioni, Haydn; rondo, A minor, Mozart; sonata, D minor, Op. 31, No. 2, Beethoven; variations on a theme by Paganini, Brahms; Don Juan Fantasia, Mozart-Liszt, and a group from Chopin. To an audience which did not quite fill the hall the premier pianist exhibited again his extraordinary command of technique, tone, accent, color, rhythm—but to enumerate the qualities that contribute to his greatness is to define genius itself, a task which we do not propose to undertake. There was the customary enthusiasm, necessitating encores which carried the concert well into the evening.

CONVERSE MUSIC FOR FILM

The first performance with full orchestra of the photo music drama, Puritan Passions, based on Percy Mackaye's stage play, The Scarecrow, with music composed by Frederick S. Converse, of the New England Conservatory faculty, was given recently in Jordan Hall.

A statement of the conditions and circumstances of this noteworthy production was issued from the conservatory as follows:

It is believed that this is the first instance of the composition of an entirely symphonic score by a composer of distinction, to accompany a film or a photoplay, and to illustrate, by the use of characteristic motives, consistently developed as in an opera or symphonic poem, the persons, incidents and dramatic sequence of the play.

The structural growth of the music is closely interwoven with the unfolding of the story on the film, and serves to heighten the emotional appeal and give a cumulative force to the musical expression which the usual patchwork of unrelated fragments however good in themselves, used to accompany pictures cannot achieve.

It points the way to a new form of artistic expression, with elements of opera, of pantomime and of descriptive instrumental music, but unique and different from all and full of new and interesting possibilities.

The film Puritan Passions was produced by the Film Guild, Inc., of New York, and is kindly furnished for this occasion by the distributors, the W. W. Hodkinson Company.

As a composer and musician of no mean attainments, Mr. Converse is familiar with orchestral resources and knows what is effective in the theater. His score makes use of motifs of characterization, the light and shade of color and incisive rhythms. It proved to be an innovation with interesting possibilities, although its value would have been more readily apparent with a better scenario and a mechanism which would have permitted more perfect synchronization of music and action. The music was well played by the conservatory orchestra under the able direction of Wallace Goodrich. A large and distinguished audience was keenly appreciative.

BRAGGIOTTI PUPILS GIVE CONCERT IN MAINE

The large number of aspiring singers in Maine who have sought instruction with Isidore Braggiotti, the celebrated Florentine vocal authority, who is making his home in Boston, necessitated the opening of a studio in Augusta some time ago. After one of the musicales given by some of his pupils there recently, the daily Kennebec Journal of Augusta commented on the performance as follows in its issue of December 22:

A rare treat for music lovers of central Maine was afforded when on Friday evening, December 21, a number of the pupils of Isidore Braggiotti, the well known singing master, gave a musicale at the home of Mrs. R. H. Stubbs of State street, the event being under the auspices of the Women's League of the South Parish Congregational Church.

Roger A. Nye, who is being daily recognized as one of Maine's coming tenors and of whom Mme. Eames exclaimed upon hearing him sing "A voice from the Gods!" was an artist of the evening.

A rare bouquet of music was in a Persian Garden, by Liza Lehmann, sung by Mrs. Mitchell of Boston, soprano; Mrs. R. H. Stubbs, contralto; Roger A. Nye, tenor; and Philip Wadsworth, of Boston, bass.

After the program an informal reception was held, Mr. Braggiotti and his pupils being greeted and congratulated by their friends and admirers. This was the biggest musical event thus far this season, and the Women's League is to be congratulated upon being the means of bringing such delightful entertainment to the Capital City.

FEDERATION MUSIC CLUBS HOLDS CONFERENCE

At the recent State conference and luncheon of the Massachusetts Federation of Music Clubs, held at the Twentieth Century Club, the musical program was supplied by the Fall River Music Club, and its Junior Club, Mrs. Florence Cashman president. Mrs. Cashman, who is also third vice-president of the Massachusetts Federation, sang most delightfully two groups of songs, and Mrs. Edgar Durfee

played violin solos with rare charm. Piano numbers were given by Clarence Biltcliffe and Miss Crispo.

William Arms Fisher, well known composer and editor of Oliver Ditson Company, gave an illuminating address entitled Are We Going or Coming? Mrs. J. J. Carter, of Hollywood, Cal., was the special guest and spoke interestingly of the community affairs about the Bowl in Hollywood, of which she was the founder.

Through the efforts of the Massachusetts Federation, a circulating library of music by Massachusetts composers is to be housed in the Boston Public Library. The interest of both composers and the library authorities having been gained, the question of eligibility, etc., was referred to this able committee—Frederick S. Converse, Edward Burlingame Hill and William Arms Fisher—whose report follows:

In determining a list of Massachusetts composers worthy to be represented in a circulating library of music at the Boston Public Library, these questions are of first importance. (1) What writers of music may be properly designated as composers? (2) Composers who may be classed as Americans are of two classes—first, those American by birth; second, those of foreign birth who have become naturalized. There are also creative musicians of foreign birth, who have not become American citizens, yet by long residence in this country have become identified with its musical life. While they cannot be truly listed as American, the place they have made for themselves in the musical life of this country calls for recognition. These works may well therefore find a place in such a library of music.

These three classes may be designated as (1) American by birth; (2) American by naturalization; (3) American by association.

Who may be properly listed as a composer of a given State? First—those native of state, second—those who by long residence have become identified with it.

Of the long list submitted we feel that only upon the basis of recognized musical worth of their work should they be represented in such a library.

(Signed) Frederick S. Converse, Edward Burlingame Hill, William Arms Fisher (chairman).

J. C.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

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Tarrant Activities in New Orleans

Robert Hayne Tarrant, widely known Southern impresario, who has furnished New Orleans and the contiguous southern country with as high a class of musical attractions as ever crossed the Mason and Dixon line, is having the most successful season of his career.

The Tarrant Series opened with Irene Castle and her Dancing Revue, which was witnessed by 3,300 persons, a record attendance for any like entertainment in the South. Hundreds stood throughout the performance.

Other artists booked for New Orleans by Mr. Tarrant are Josef Hofmann, Bronislaw Huberman, Tito Schipa, Mme. Galli-Curci, Pavlova and her Ballet Russe, John Philip Sousa and his Band, Tony Sarg's Marionettes. In February, Marcel Dupre, the organist from the Notre Dame Cathedral, Paris, will give a series of recitals under the local direction of Mr. Tarrant, at the Church of the Immaculate Conception.

Lisa Roma Wins Success on Tour

Lisa Roma, soprano, is now on tour with the Little Symphony Orchestra. The following telegram tells in no uncertain terms of the success scored by her in Colorado Springs: "Colorado Springs concert went over big. Lisa Roma great success. Two encores required to satisfy appreciative audience. (Signed) N. Derubertis."

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GOTHAM GOSSIP

GEHRKEN'S TWENTY-NINTH ORGAN RECITAL.

A thoroughly representative program of organ music, along with transcriptions of popular high class modern pieces, was that of Warren Gehrken, A. G. O., January 2, at St. Luke's Church, Brooklyn. The fantastic and fugue in G minor (Bach), finale from a Maquaire symphony, and the allegro from Widor's sixth symphony, were the principal pieces written for organ. The transcriptions were the popular Hymn to the Sun, the Minuet from L'Arlesienne, Entr'acte from The Atonement of Pan (Henry Hadley), and all these works were played in such fashion as to win general admiration. Mr. Gehrken is surely winning his way to general recognition as one of America's best organists.

CAROLS AT BROOKLYN CHURCH OF THE ATONEMENT.

Organist and Choirmaster W. Brunswick Welsh, A. G. O., presented a Christmas carol service on the evening of December 30, which contained large variety, employing not only his choir of mixed voices, but also violins, cornets, trombones, and soloists. Elsie Thiede, soprano, Nella Brown, contralto, Frederic A. Grant, tenor, are all well known church and concert singers. Mr. Grant sang the tenor solo, In Old Judea, by Adam Geibel (a personal friend of the singer since his Washington, D. C., days), and upheld the dignity of the service through his efforts. Organist Welsh deserves much credit for arranging and giving such an elaborate and effective service.

MERX RETURNS TO AMERICA.

"On my way to New York again. Had a very successful concert tour in Europe despite poor conditions there. Will give recital at Aeolian Hall, New York, and a series of three intimate recitals with programs of novelties at Rumford Hall. Gave song recital yesterday on board this ship, the Albert Ballin." All of this is quoted from Hans Merx's letter of December 29. His recital on shipboard had a program of songs by Kaun, Schubert, Dvorak, Wolf, and two Old English airs.

CITY COLLEGE BI-WEEKLY RECITALS.

Prof. Samuel A. Baldwin's programs for his January recitals, Sundays and Wednesdays at four o'clock, City College, contained as usual standard works by dead and living composers, as well as several by composers residing in America—Arthur Foote, Harry Benjamin Jepson, Pietro A. Yon, William C. Steere, Lily Wadhams Moline, and Harvey B. Gaul.

GUSTAVE L. BECKER PUPILS AT WURLITZER AUDITORIUM.
 Johanna Appelboom-Arnold and Hazel Escher, both pianists, the latter a pupil of Gustave L. Becker, with Isadore Geffen, cellist, gave the program of January 5 at the Wurlitzer Auditorium.

A. G. O. NEW YEAR'S LUNCHEON.

The annual luncheon of the American Guild of Organists took place January 1, at the Waldorf-Astoria Hotel. Besides talks by leading officers of the guild, there were brief addresses by guests. Frank L. Sealy is warden of the guild.

JANPOLSKI ACCUSED OF MISREPRESENTATION.

The New York Times of December 30 notes that a card reading "Albert G. Janpolski, musical director, The New York Times," was presented, presumably by that person, with application for free seats at theaters. The Times says that no such person is known to them.

WILLIAM DRUMMOND FIFE MUSICALE.

December 29, William Drummond Fife presented the following singers, his pupils, at a recital in the Wurlitzer Auditorium: Harlow Hawthorne, tenor, and Lewis MacDonald, bass-baritone. Mr. Fife was at the piano.

CULTURE FORUM EVENTS.

The Culture Forum, with branches in various sections, such as Williamsburg, The Bronx, Brooklyn, and Brighton, gave a musical program, December 29, when Frieda Arensberg, violinist, was the principal artist; this was in the gymnasium of the Washington Irving High School. A theater party was given December 28. The December 29 folder contains an essay, Soul Growth, by Albert Sonberg.

THEATER ORGANISTS' MODEL PICTURE TO BE SHOWN JANUARY 11.

A model motion picture and music program will be presented by the Society of Theater Organists in the Wanamaker Auditorium, Friday afternoon, January 11, at 2.30 o'clock. The organist will be Vera Kitchener, organist of Lincoln Square Theater. The picture to be presented is The Merry Go Round, shown by courtesy of the Universal Pictures Corporation. This is the fifth public demonstration presented by this society. Admission is by complimentary ticket, obtainable upon application at the auditorium office.

DR. DICKINSON RESUMES FRIDAY HOURS OF MUSIC.

A Chopin program will be given at the Friday noon hour of music, January 11, at the Brick Church, by Clarence Dickinson, with Alice Louise Mertens, contralto, and Maurice Kaufman, violinist. F. W. R.

De Horvath and Pupil Win Success

The Fort Worth Record paid Cecile de Horvath a remarkable compliment in connection with her recital there on December 6. The critic of that paper stated: "There is no American woman pianist of today of Cecile de Horvath's age who has achieved her recognition and honors. Consequently there can be no doubt that she stands at the very head of the younger American women pianists." The review continued as follows: "Cecile de Horvath, the distinguished American pianist, who appeared at the morning musicale series of the Harmony Club, played her way into the hearts of the eager listeners in the crystal ballroom of the Texas Hotel. Each number was a brilliant achievement, but one must mention particularly the unusual tonal quality of the Minuet a l'Antico, by Sebebeck, and the marvelous rendition of the Mendelssohn-Liszt Wedding March and Dance of the Elves. She was graciously liberal in responding to enthusiastic encores."

Mme. de Horvath's pupil, Esther Sopkin, is having splendid success in her concert dates in the vicinity of Chicago. Miss Sopkin is a cousin of Abraham Sopkin and Henry

Sopkin, two distinguished violinists, and is one of the talented young Chicago pianists. Her December dates were as follows: December 2, recital, Winnetka; December 7, accompanist, River Forest; December 11 (afternoon), accompanist, Fine Arts Recital Hall; December 11 (evening), two groups of solos at musicale at Surf Hotel; December 14, pupils' recital at Kinball Hall, and December 16, solos in joint recital with Rita Smith in Aurora First Methodist Community Afternoons.

National Opera Club Holds Christmas Fete

The National Opera Club of America, Inc., Baroness Katharine Evans von Klenner, founder and president, gave its annual Christmas dance, December 28, at which Thomas Nixon officiated as chairman. As promised, the evening held many surprises, one of which the president herself did not foresee. When the papers contained the story of Regina Kohn, the Rumanian violinist, who faced deportation because the quota for her country had been exhausted (she played her way into America as an artist, before a special board of inquiry at Ellis Island), Baroness von Klenner succeeded in getting in touch with her, and invited her to assist on the program with the artists scheduled. The young violinist accepted, and literally brought down the house by the fire and brilliancy of her playing. Her future in America seems assured, as several managers have already approached her. Another surprise was the appearance of Signore Stieri, the well known baritone, who graciously supplied several numbers. The Carnival ballet from Meyerbeer's Le Prophete, danced by the Carter-Waddell dancers, was beautifully costumed and executed. This number was composed and taught by Mrs. Sam Carter-Waddell, and the dancers were Constance Seaforth, Evelyn Kearney, Florence Aranza, Tatinea Pulino, Grace Rolland, Ada Brann, Virginia Burkitt, Alice McKenzie, Marion Van Horn, and Ednor Fulving.

At least two of the events of the January calendar will be a radical departure from the beaten path, and it is hoped will suggest a new and progressive idea in clubdom. Today, January 10, at two o'clock, a miscellaneous program will follow the operalog, given by Charlotte Lund and N. Val Peavey.

Olga Sapio and Beatrice Horsbrugh Give Program

Olga Sapio, pianist, daughter of the well known eminent conductor and soprano, was pianist in both solos and sonata playing, in collaboration with Beatrice Horsbrugh, violinist, at the concert for the New York Fresh Air Fund meeting, December 20, Hotel Astor, New York. Miss Sapio played Palmgren's The Swan and Debussy's Prelude from Children's Corner and was warmly applauded. With Miss Horsbrugh she played the slow movement from Grieg's big sonata in C minor, and both artists well deserved the hearty applause they received.

Soder-Hueck Endorses Mana-Zucca's New Song

Mme. Soder-Hueck, the well known teacher, is very enthusiastic about Mana-Zucca's new song, The Cry of the Woman. She says all her pupils will use it, as it is so appealing, grateful and beautiful. Mme. Soder-Hueck is one of the many teachers who are teaching this number.

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MUSICAL DOINGS IN MIAMI

Miami, Fla., December 20.—Pryor's Band opened its seventh season in Miami on December 12, and was greeted with an audience of 15,000 people. A Pryor concert beneath the coconut palms, in Royal Palm Park, is one of the delights of our Northern visitors. Ruth Basden is the soprano soloist this season and is pleasing with her lovely voice. James R. Caffrey, baritone, is also proving popular.

MIAMI MUSIC CLUB IN CONCERT.

On December 17 an enjoyable Christmas program was presented by the Miami Music Club. Many well known musicians appeared on the program in solos, trios and quartets. The club chorus of fifty voices also sang two numbers. Mrs. E. A. Cathcart read a paper on Christmas music. The soloists were Dorothy Stearns Mayer, S. L. Lindenmeyer, Mrs. J. Merrill White and Percy Long. Mr. Long's selection was by Grace Porterfield Polk, president of the music club, and entitled Glad Tidings. The trio and quartet numbers were sung with subdued lighting, including O, Holy Night (Adam), and Cherubim Song (Bortniansky). Mrs. Arthur Keene, Mrs. Raffenberg, and Mrs. John R. Livingston formed the trio; and Mrs. Walton Arrington, Mrs. John Graham, Alfred Betts and Percy Long, the quartet. Bertha Foster accompanied. Adelaide Sterling Clark directed the chorus in its two numbers, which were excellently sung.

NOTES.

John Rosser, violin instructor at the conservatory, gave a recital at the Halcyon Hotel which was a treat. Frances Tarboux was his accompanist and played each number sympathetically.

The Y Singers gave their first concert of the season the evening of December 20 at the White Temple, to a large and appreciative audience. Easton E. Madeiro, of New York City and Miami, is the conductor and the program included Buck's Bugle Song, Brahms' Lullaby, Weber's Joy of the Hunter, Brewer's Hymn to Apollo, and Long Ago in Egypt, by Lehman. Claire Helen Gramling was the soloist and charmed the audience with her voice and personality.

The White Temple Choir gave The Christmas Story in song on December 19, when a capacity audience attended. Charles F. Cushman directed the choir of seventy voices. Several choruses were sung and the solo numbers were excellent. Soloists were Dorothy Stearns Mayer, soprano; Grace Sailors, alto; Gertrude Baker, organist; Eda Keary Liddle, violinist; Esther Miriam Finney, harpist; Allen E. Carr, tenor; Joseph E. Rose, baritone, and Mrs. Georgia Snow, pianist.

Philadelphia to Hear Freemantel

The L. D. Bogue Concert Management announces the exclusive management of Frederic Freemantel, the English tenor, in his recital of Beethoven songs. Mr. Freemantel gave a Beethoven program at Aeolian Hall, New York, on December 1, and was highly commended by the critics. The consensus of opinion is that the recital is a unique educational event. Freemantel is being booked rapidly.

During 1924-25 he will tour the country giving Beethoven song recitals. Philadelphia will hear this unique program on Thursday, February 14, when the recital will be under the management of Helen Pulaski Innes, by arrangement with the L. D. Bogue Concert Management.

Mme. Cahier a Busy Artist

Mme. Charles Cahier will sing, with orchestra accompaniment, songs by A. von Zemlinsky and Gustav Mahler's Lieder eines Fahrenden Gesellen at the concert of the Society of the Friends of Music on February 24, instead of the concert on March 9. Through the courtesy of Mrs. Lanier, the president of the society, and Mr. Gabrilowitsch, a change of soloists was effected to enable Mme. Cahier to accept two of three engagements offered her about March 9. Aside from this concert, Mme. Cahier appears twice with the same society, on January 27, when she sings Mahler's Das Lied von Der Erde for the fourth time in these concerts since February 1, 1922, and on March 23, in Bach's St. Johns Passion, with Elisabeth Rethberg and Paul Bender, Artur Bodanzky conducting.

Flonzaleys in Second New York Concert

The Flonzaley Quartet will give the second concert of its subscription series in Aeolian Hall, Tuesday evening, January 15. The program comprises Charles M. Loeffler's music for four stringed instruments, dedicated to the memory of Victor Chapman; Haydn's quartet in G major, op. 77, No. 1, and Tancieff's in D minor, op. 7. Immediately after this concert the quartet will go to Providence, Boston, Wellesley, Washington (D. C.), Charleston, West Virginia, and other points South, including Florida, where five different cities will be visited. The quartet will return to New York on February 20 for concerts in and around the city.

Marionette Concert Company Scores

The Marionette Concert Company appeared recently in Toronto, Canada, and was exceedingly well received. The critic of the Toronto Evening Telegram stated "It is artistic enterprise of the happiest and most promising kind." The Toronto Mail referred to it as "A clever novelty," and The Globe was of the opinion that it was "A unique concert." The Marionette Concert Company consists of Caryl Bense, soprano; Mary Allen, contralto, and Fanny A. Mera, pianist.

Ethelynde Smith "Enjoyed Tremendously"

Ethelynde Smith gave a song recital at Atlanta University, Atlanta, Ga., on December 10, and was so well received that she had to add almost half as many numbers to the printed program as there were on it. Miss Smith is in receipt of a letter from the president of the University, an excerpt of which reads as follows: "The concert was enjoyed tremendously, not only by myself but by all who were privileged to hear you."

"Little Irish Caruso"

Two years ago, a little Irish tenor was singing in the mining towns of Montana, nicknamed the "Irish Caruso." John O'Pray, standing "a bit over five feet" in his stockings was "discovered" by Antonio Scotti, who advised him to come to New York. Reading of the recent return to New York of Harold Hurlbut, latest disciple of Jean de Reszke and vocal efficiency expert, O'Pray sang his way across the continent to the studio of the well known New York teacher. Mr. Hurlbut at once accepted him, putting the stamp of his approval on the judgment of Mr. Scotti.

After a year in New York, O'Pray has a large following among lovers of Irish ballads as well as heavier operatic numbers. He recently sang for the thirteenth time over the radio. A day or so after this, a fifteen-year-old youngster called at the Hurlbut studio to meet the little Irishman in person. The boy said: "The Little Irish Caruso is the favorite of all us boys. We don't remember his name, but we can't forget his nickname or his voice."

O'Pray sang Then You'll Remember Me for the enterprising youth, to the latter's great delight. So great is the demand for O'Pray's services that Mr. Hurlbut only allows him to sing by special permission, and only such numbers as he has worked on very carefully; as he feels the young singer still has much to learn. O'Pray realizes this and submits every offer of an engagement to Mr. Hurlbut.

"I am working carefully to eliminate all effortful strain from his singing," said Mr. Hurlbut recently, "and I am glad to say that O'Pray is a singer who really thinks. He diligently strives to apply the great de Reszke rule, 'Think and prepare before you act.'"

Earle Laros at Aeolian Hall January 27

Earle Laros, the pianist who made a successful debut last spring in New York, will play again this month in Aeolian Hall, on Sunday evening, January 27. The date originally was announced for December, but owing to conflicting dates it was postponed to the above mentioned time. Mr. Laros will play sonatas by Mozart, and MacDowell, and a group of numbers by Schumann, Bach-d'Albert, Passacaglia, and a group by modern composers. This recital is under the management of S. Hurok, Inc.

Harriet McConnell to Make Paris Debut

Harriet McConnell, the well known American contralto, is rapidly recovering from a recent serious indisposition, and will make her debut at the Paris Opera in the near future as Delilah in Samson and Delilah. Miss McConnell is a pupil of her mother, Mrs. E. B. McConnell. She is coaching her operatic roles with M. Leroux.

May Peterson Sings in Marshfield

On Friday evening, November 23, May Peterson, soprano, gave a delightful song recital at the Adler Theater, Marshfield, Wis. Her program was varied and displayed the singer's voice and interpretative art to marked advantage.

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Musical Comedy, Drama and Motion Pictures

Evidently the holiday fluctuation that brought forth so many productions to greet the new year was merely a flurry and not a prophecy after all. In spite of the many previous openings, only four new attractions made their way to Broadway during the post-holiday week. New Year's Eve saw two of these.

The Song and Dance Man appeared at the Hudson Theater, bringing the very popular George M. Cohan back in a play of his own construction.

Kid Boots, the much advertised musical offering which is presented as a worthy successor to Sally, came to the Earl Carroll Theater also on New Year's Eve. Mary Eaton and Eddie Cantor manage to dominate the production, although the cast features such players as William Anthony Maguire, Harry Tierney, Joseph McCarthy, and Otto Harbach.

The matinee on Friday introduced Hell-Bent For Heaven, at the Klaw Theater. This comedy includes Glenn Anders, Clara Blandick, Augustin Duncan, and John Hamilton in its cast.

Strinberg's play, The Spook Sonata, was presented at the Provincetown Playhouse on Saturday evening, the cast including Clare Eames, Helen Freeman, Mary Blair, Charles Ellis, and others.

THE CAPITOL

The program at the Capitol last week began with a tableau, A New Year Greeting, in which the entire ensemble took part, dressed in the powdered wigs and multi-colored silks of several centuries previous. James Parker Coombs sang a solo number, Father Time. The second offering was Chaminade's Air De Ballet, sung by Betsy Ayres and Gladys Rice, accompanied by the chorus and the members of the ballet. The Skaters, Waldteufel, was a pleasing dance number which puzzled the audience as to whether the performers were not really on the ice. Undoubtedly the outstanding feature of the musical renditions was Tschaiikowsky's 1812 overture, conducted by David Mendoza and William Axt, the joint conductors of the Capitol Theater. The orchestra was called upon to share in the applause that followed this unit and most certainly deserved it.

The prologue to the feature picture, The Rendezvous, was necessarily Russian in character, and very fittingly the Song of the Volga Boatmen was chosen. The silhouettes of four fishermen were shadowed against a blue sea background, and the pantomime of their evening rituals moved slowly to the company of the subdued, far-off hum of the well known number. Of the picture itself there is little to be said. In spots it was good entertainment and at moments tedious in the extreme. Its possibilities far outdistanced the result.

It was interesting to note that Eugene Ormandy was again entrusted with the conductorship during a small portion of the program.

THE RIVOLI

A thoroughly interesting program, from start to finish, was that presented at the Rivoli last week. The William Tell overture was the first number, in connection with which there were scenic settings by Claude Millard. The lighting effects used to illustrate the music were quite remarkable. Then came Riesenfeld's Classical Jazz, an always well received number. The Rivoli Pictorial was concluded with "old man" 1923 turning over the responsibilities of the coming year to chubby little 1924.

Especially well liked was a song medley which enlisted the services of a male quartet. In the Gloaming and The Old Oaken Bucket were among the favorite old songs given. The voices blended well and the singers entered heartily into the spirit of the songs, which were unaccompanied.

The feature picture was West of the Water Tower, a play which deals with life in a small town. Glenn Hunter, a very young star who has won success on Broadway in legitimate plays, is cast as the minister's son, and his acting shows that he made a deep study of the part. The same can be said of Ernest Torrence, the minister. Petite May McAvoy is the heroine of the story.

Paul Osgood and La Torrecilla danced with charm and grace the familiar Glow Worm of Paul Linche. Felix Out of Luck, a comedy full of real bits of humor completed the bill. The organ accompaniment to this film was especially appropriate, making Felix's "terrible" experiences in trying to get a meal most entertaining.

THE RIALTO

Adolphe Adam's If I Were King was chosen for the overture at the Rialto last week, with Irvin Talbot and Emanuel Baer conducting. This was followed by an interesting Post Scenic, Vienna, showing many of the imposing edifices in that city. Carl Formes, baritone, was heard in Marshall's When Shadows Gather. He has been programmed at the Rialto before, and again on this occasion displayed a voice of power. His phrasing is excellent and he sings with style.

The feature picture was Madge Kennedy in Three Miles Out. This sort of melodrama might have gone over some years ago, but for intelligent theater-goers of today there are too many utterly impossible situations to make the story ring true, even if parts of it are in the form of comedy. There has been much criticism (and it might be well if producers would heed it) in regard to the manner in which people of wealth are portrayed in pictures. For instance, in Three Miles Out, the heroine, supposedly of very fine family and a daughter of wealth, steps out of her home on her wedding night and goes off on a freighter of some sort, the crew of which is of the very lowest type, with a man she has met but a few times (and those under peculiar circumstances), of whose antecedents and life she knows nothing.

Lillian Powell in Bubble Dance, with music film, shown at the Rivoli the preceding week, was transferred to this theater last week. The presentation was artistic and the number well received. The remaining number on the program was F. O. B., a Lloyd Hamilton Comedy.

THE STRAND

The Strand presented a very interesting program for the holiday week just passed. To begin with, the orchestra, under Carl Edouard, played selections from Traviata, with Marye Berne, coloratura soprano, as soloist. The singer proved excellent and went through the difficult passages of

her aria with ease. She has a voice of wide range and she uses it artistically.

Decidedly the feature was Arthur Lange's Jazz Band, which played various popular numbers to the delight of the audience. Ruth Arden, soprano, sang Twelve O'Clock at Night and scored a decided hit. There were various dancers—Spring, Mlle. Mahurin; Summer, Mlle. Dickson; Autumn, Mlle. Hickson; 1923, M. Bourmann; 1924, Mlle. Ehrlich. The Mark Strand Quartet offered a scene, called At a Ventriloquist's, and Mlle. Klementowicz and Bawn danced As in a Looking Glass. The band played Sure As



Grace Salon of Art photo.

RUTH ARDEN,

one of the principal soloists at the Strand Theater, where she sang the new Viennese song, Just One More Kiss, recently published by Sam Fox Company. Miss Arden was a member of the Wagnerian Opera Company last season. She has a brilliant voice and created a splendid impression whenever she appeared.

You're Born, St. Louis Blues, Spark Plug. Miles Hickson, O'Donohue, M. Bourmann and also Mlle. Klementowicz danced and all joined in at the conclusion in the popular song, I Love You, from Little Jesse James.

The feature picture was Her Temporary Husband, with Owen Moore, Sidney Chaplin, and Sylvia Breamer.

MAY JOHNSON.

ILLINOIS M. T. CONVENTION

(Continued from page 41)

large audience waxed most enthusiastic after each number and the program could have been doubled had the quartet so desired, so insistent were the listeners for more.

Through the courtesy of Frederick Stock and Frederic J. Wessels, out-of-town members of the Association were provided with stage tickets for the Chicago Symphony Orchestra concert on Friday afternoon, and enjoyed the program, on which Lionel Tertis, the eminent English viola player, was soloist. In the evening a number of the delegates witnessed the performance of Cleopatra, with Mary Garden, at the Auditorium, a block of seats having been reserved for members of the Association at half price.

There were get-together luncheons on Thursday and Friday at the Auditorium Hotel, when several talks were made and interesting subjects discussed.

CONFERENCES.

A piano conference, led by Prof. Alfred O. Willgeroth, director of the piano department of Rockford (Ill.) College, at Kimball Hall, proved most interesting and consumed the entire morning, Thursday. Many representative Chicago pianists were on hand and took part in the discussions, which centered chiefly around the master school and the inevitable music credits in the schools.

The voice conference on Friday morning was led by Genevieve Clark Wilson of Springfield (Ill.), and several prominent Chicago voice teachers expressed their views on Musicianship for Singers.

ELECTION OF OFFICERS.

At the business meeting on Friday morning following the voice discussion the election of officers took place, these being: Osborne McConathy, president; Forest H. Kellogg, vice president, and Edwin J. Gemmer, secretary-treasurer; program committee, M. Oberndorfer, Genevieve Clark Wilson and R. McDonald; and auditing committee, Mrs. Wm. C. Paisley, C. E. Sindlinger and Maude M. Main.

Edwin J. Gemmer, who served his first year and has been reelected as secretary and treasurer, reports a larger enrollment of paid-up members over last year and has many good ideas as to how to make the Illinois Music Teachers' Association what it should be. What is needed mostly is co-operation among officers to make things interesting for the members, as good ideas cannot be worked out by one man alone, and are apt to come to naught and the association die until just before the next meeting, if everything is left to one person.

JEANNETTE COX.

Jeanne de Mare on Tour

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States and Europe, recently began a series of recitals, the first of which took place in Boston, assisted by Greta Tordapad. After her Boston appearance she was scheduled to give three recitals, January 7, 10 and 14, in Chicago, at private homes, under distinguished patronage, including Mrs. Rockefeller McCormick. Miss de Mare will be assisted by John Barclay, distinguished baritone.

MUSIC TEACHERS' NATIONAL

ASSOCIATION MEETS

Pittsburgh, Pa., Jan. 1.—The Music Teachers' National Association took place on December 26, 27 and 28, in this city, at the Hotel Schenley. The officers are Charles N. Boyd, Pittsburgh, Pa., president; Leon R. Maxwell, New Orleans, La., vice president; D. M. Swarthout, Lawrence, Kans., secretary; Waldo S. Pratt, Hartford, Conn., treasurer; and Karl W. Gehrkens, Oberlin, O., editor.

On Wednesday afternoon at three o'clock addresses were given on Music as a Factor in the Development of Personality, by Albert Sievers, Ohio Wesleyan University, Delaware, O.; The Growth of the School of Music in a Catholic College, by Sister Cecilia Schwab, Seton Hill College, Greensburg, Pa.; The Ministry of Music in Non-Liturgical Services, by Earl V. Moore, University School of Music, Ann Arbor, Mich.; and Are We Coming in Music, or Going? by William A. Fisher, Boston, Mass.

At six-thirty an informal dinner was given at the Hotel Schenley followed by a social evening, in charge of the local entertainment committee, Oscar W. Demmler, chairman.

Thursday morning at nine-thirty came the simultaneous conferences. The subject for the voice was Vocal Theories and Principles. The speaker was Dudley Buck of New York City, and the chairman, Dean H. L. Butler, Syracuse University, N. Y. For the piano the subject was Twentieth Century Ideas of Piano Touch, with Helen Garrett Mennig, Buffalo, N. Y.; LeRoy B. Campbell, Warren Conservatory of Music, Warren, Pa.; and Dallmayer Russell, Pittsburgh Musical Institute, Pittsburgh, Pa., as the speakers; and Pres. J. J. Hattstaedt, of the American University of Chicago, as chairman.

At eleven-thirty came the annual business meeting.

In the afternoon, at one forty-five, was the College and University Music Session, H. H. Bellmann, Chicora College, Columbia, S. C., chairman. An address on the Opportunity for Musical Research in the Modern University was given by Philip G. Clapp, of the University of Iowa; also an address on the Standardization of Musical Degrees, by Dean Fredrik Holmberg, of the University of Oklahoma, Norman, Okla.

In the Carnegie Music Hall, at eight-thirty, a concert presented compositions by Pittsburgh composers.

Friday morning came a report and discussion, at nine-thirty, the subjects being Tests in Musical Intelligence, by J. Lawrence Erb, American Institute of Applied Music, New York; and Harmonic Symbolization, by Donald N. Tweedy, Eastman School of Music, Rochester, N. Y.

At eleven-fifteen came the committee reports: Developments in Community Music, by P. W. Dykema, University of Wisconsin, Madison, Wis.; Organ and Choral Music Committee, Harrison D. LeBaron, Ohio Wesleyan University, Delaware, O.; Affiliation, J. Lawrence Erb, Connecticut College, New London, Conn.; and National Conservatory, by Mr. Erb.

At one-forty-five, the adjourned business meeting.

At two-fifteen, Public School Music; Edward B. Birge, Indiana University, Bloomington, Ind., chairman; and an hour later the demonstration of original compositions, aural harmony and analysis, by the pupils of the Pittsburgh High School classes.

At eight-fifteen the final session at the lecture hall of Carnegie Institute took place; Leon R. Maxwell, chairman. Subjects covered were Some Impressions of an Itinerant Consultant, by P. W. Dykema, University of Wisconsin, Madison, Wis.; The Harmonic Sense: Its History and Its Destiny, Dr. Otto Kinkeldey, Cornell University, Ithaca, N. Y.; External Aids to Musical Inspiration, Carl Engell, Library of Congress, Washington, D. C.; and The Place of Music in Education, by Dr. Eugene A. Noble, secretary of the Juilliard Foundation, New York City.

V.

CHICAGO OPERA

(Continued from page 16)

which has been shown me by the public—so strongly contrasted with my treatment from the opera management.

Although the Chicago public has greeted me with capacity houses and affectionate enthusiasm at every performance, I have received no greeting whatsoever during the entire season from the management of the Chicago Civic Opera Company or any one representing them—an attitude entirely unprecedented in my experiences with the Metropolitan and the opera companies in Europe and South America. This is the outward expression of an attitude shown me at the beginning of my season here, which made impossible my continuance with the present management, though I keenly regret that such a situation should have arisen after seven years of continuous and happy association.

To you, my beloved public, my best wishes and thanks for many of the happiest and most treasured moments of my life. Gratefully yours,
AMELITA GALLI-CURCI.

The singer, who has been the idol of opera-goers for the last seven years here, left the stage of the Auditorium amidst thunderous applause, which re-echoed in memory the same stupendous ovation that greeted her on the same scene at the time of her debut.

Charles Hackett, guest-tenor this year, and who, if rumor is right, will be a regular member of the company next year, was again the Romeo, a role in which he made his debut with this company a few weeks ago and in which again he was eminently successful. Edouard Coteuil also was much enjoyed in the role of the Friar. Cimini, who conducted for the first time here Gounod's melodious score, did it in a manner all to his credit.

LE JONGLEUR DE NOTRE DAME, JANUARY 5 (MATINEE)

Massenet's justly popular *Jongleur de Notre Dame* and Mary Garden's reappearance in one of her best roles, sold out the Auditorium completely at the Saturday matinee. Jean, the juggler, is one of Garden's pets. She loves the role and is loved in it. That Massenet's *Jongleur* was revived had as much reason d'être as *Cleopatre* had not—one is a masterpiece, the other a cipher in the operatic literature. Garden had not been heard in *Le Jongleur* in some time, even though she finds in it an opportunity to disclose every angle in her artistic make-up. The piece was not included in last year's repertory. In splendid form, she gave of her very best from the vocal point of view and histrionically surpassed all her previous efforts in the same role. Her Jean is a visual poem, an exquisite and unique portrayal, a well conceived miniature of a feeble-minded youth of the medieval age in the frame of a brainy and intellectual woman of our days.

Edouard Coteuil, who has done especially good work this season in all the roles entrusted to him, rose to stardom through the manner in which he voiced and acted the role of the sympathetic monk cook, Boniface. The Legend was sung gloriously, with fine feeling and beauty of tone and the big round of plaudits that re-echoed from every part of the audience at its conclusion was the just tribute to a very meritorious singer. All through the afternoon Coteuil gave entire satisfaction and to state that his success was complete will suffice to indicate the enjoyment he gave his listeners. All the other roles are really minor ones, though each monk should be entrusted to a worthy singer, and, this being done, the performance was one of the homogeneously finest of the present season. Kipnis was excellent as the Prior. Mojica as the Monk Poet, Beck as the Monk Painter, Virgilio Lazzaro as the Monk Sculptor, and Desire Defere as the Monk Musician, were especially good in their respective parts.

May this reporter politely suggest to the very efficient and well learned stage director, Merle Forest—a splendid man for the post and one who has had wide experience especially in the French repertory—that in the fourteenth century music was not printed as today? Why then was Mr. Defere and some of the chorus men permitted to exhibit to the naked eye sheets of music clipped from some score? A small detail, to be sure, but as a famous English actor once told us, it is in the small things that we recognize a big man. Thus, it is in details that we recognize a master-hand. The stage management was so good, however, that the above is written more as a matter of suggestion than of criticism.

Giorgio Polacco, who also delights in conducting the Mas-

senet mystic score, did it in a manner all to his glory, that of the singers and to the enjoyment of the listeners. A splendid performance of a splendid work!

KONIGSKINDER, JANUARY 5 (EVENING)

The last performance of the week brought a repetition of Konigskinder with the identical same cast heard earlier in the season.

RENE DEVRIES

La Forge-Berumen Noonday Recital

The noonday recital at Aeolian Hall on Friday, January 4, under the direction of Frank La Forge and Ernesto Berumen, presented Madeleine Hulsizer and Frieda Rothen, sopranos; Marion Carley, Constance Mering, Esther Dickie, and Vincent de Sola, pianists, and Willem Durieux, cellist, in a varied program. Miss Rothen exhibited a soprano voice of agreeable quality and good range in *O Mio Babbino Caro* (Puccini), *Irish Love Song* (Ruthven-Lang), and *Supplication* (La Forge). Her pianissimo high tones were particularly clear and lovely. Mr. Durieux' beautiful cello tones and his mastery of that instrument were displayed in fine interpretations of Kreisler's *Liebesfreud*, *Après un Reve* (Fauré), and a *Spanish Dance* by Granados. Liszt's *D flat etude* and MacDowell's *Etude de Concert* were rendered with fine technical ability and style by Esther Dickie. Madeleine Hulsizer sang *Code la Sera* (Milotti) and the dainty pastorella of *Veracini's*, in a voice of clear quality and with good expression. The first movement of MacDowell's *Sonata Eroica* was given with excellent technical command and musically feeling by Marion Carley. Constance Mering, Marion Carley, Esther Dickie, and Vincent de Sola accompanied the various artists and showed the splendid training received in that art at the La Forge-Berumen studios. Numbers recorded by Bachaus, Hofmann, and Paderewski were played on the Duo-Art.

As is usual at these recitals, a large audience gave enthusiastic evidence of its appreciation.

Cafarelli to Appear with Cleveland Opera

Carmela Cafarelli has been engaged to give a recital at Grand Rapids on February 9. This concert will be followed by special guest performances with the Cleveland Opera Company.

OBITUARY

Avon Franklin Adams

Avon Franklin Adams, born in Boston, Mass., on October 11, 1862, died suddenly on Sunday at his home, 114 East 52nd Street. At an early age he began his musical career with the Oliver H. Ditson Company of that city, later affiliating himself with the Lyon & Healy Company of Chicago, Ill. After this he became associated with the John Church Company of Cincinnati, Ohio, where he was a director for many years and established the New York and London retail branches. He resigned in 1910 to become managing proprietor of the Wolfsohn Musical Bureau, which in 1923 was incorporated with branch offices in various cities in the United States, London, Paris and Berlin. Among the now celebrated artists made known through his efforts to the American musical public are Alma Gluck, Efrem Zimbalist, Jascha Heifetz, Titta Ruffo and John McCormack. He was also director of the tours for many years of Ernestine Schumann-Heink, Louise Homer, Josef Hofmann, Lucrezia Bori, Sophie Braslau, Reinald Werrenrath, Tosca Seidel, Moriz Rosenthal, Benno Moiseiwitsch, Sigrid Onegin, Elisabeth Rethberg, Maria Ivogun, Clarence Whitehill, Albert Spalding, etc.

He is survived by his wife, Marguerite Hall Adams, John Trevor Adams, vice-president of the Wolfsohn Musical Bureau, Inc., Katharine Adams-McCall (Mrs. Sidney Mc-

Call), Avon Franklin Adams, Jr., and Margaret (Peggy) Adams. The funeral services will be private.

Bushrod W. Foley

Bushrod W. Foley, who was formerly connected with the College of Music, Cincinnati, Ohio, died at his home, 2592 Roseland Avenue, East Walnut Hills, that city, on January 1, after a lingering illness. He was a well known vocal teacher and at one time was assistant to Theodore Thomas when he was the head of the College of Music. Mr. Foley was seventy-eight years of age.

Cornelie Meysenheym

Cornelie Meysenheym, former Hollandish court singer, but living as a singing teacher in America for a quarter of a century, died December 31 at the home of her son, Henry Meysenheym Schubel. She had a very successful career in America, following her European prominence, during which she was the first to sing Richard Strauss' songs. Her students' recitals in Carnegie Lyceum and elsewhere served to keep her before the public, but added years led to retirement.

Viola Nold

Viola Nold, mother of Raymond Nold, musical director of the Church of St. Mary the Virgin, New York, died in Albion, Mich., on December 2, after a comparatively short illness. She is survived by five sons, the third of whom, Franklin, living in Toledo, Ohio, is also a musician. Although not a musician herself, her keen appreciation was a constant encouragement to the musical aspirations of her children.

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PROGRAMS OF GREAT INTEREST

Detroit, Mich., December 31.—The fifth pair of subscription concerts, given at Orchestra Hall, the evenings of December 13 and 14 by the Detroit Symphony Orchestra, presented a program of interest. Two compositions were heard for the first time in Detroit. The first, *Verkkart Nacht*, Op. 4, by Schoenberg, was beautifully played by the strings. The other was the second symphony in B minor of Borodin. It was given a sympathetic reading by Mr. Gabrilowitsch and his men. Mr. Gabrilowitsch deserves the gratitude of the symphony audiences for giving them opportunity to hear new works even though they may not always make the appeal that the more familiar compositions do. The other orchestral number was the overture to *Athalie*, Op. 74, by Mendelssohn, which opened the program.

Frieda Hempel was the soloist. She was in fine voice and sang two Mozart arias for her first group. She closed the program with a group consisting of *Standchen* by Strauss; *Cradle Song*, Humperdinck; and an aria from Verdi's *The Masked Ball*. In response to the insistent applause she sang *The Beautiful Blue Danube*. The accompaniments by the orchestra were delightful.

The pair of concerts given December 27 and 28 also contained a novelty. The Bach suite, edited by Gustav Mahler,

was given by Mr. Gabrilowitsch in Kapellmeister style, playing the obbligato and directing the orchestra as he played. The number merited the reception accorded it. The Beethoven ninth symphony, conducted by Mr. Gabrilowitsch, closed the program. In this the orchestra had the assistance of the symphony choir and a quartet of excellent soloists; Ruth Rodgers, soprano; Mabel Beddoe, contralto; Charles Stratton, tenor; and Walter Green, baritone. The choir, trained by Victor Kolar, rose to the occasion splendidly, thus assisting in a fine ensemble.

SUNDAY POPULAR CONCERTS.

The afternoon concert given by the orchestra at Orchestra Hall, December 9, presented Roland Hayes as soloist. The program, selected and conducted by Victor Kolar, possessed variety and interest. It opened with the overture to *The Merry Wives of Windsor*, by Nicolai; and the *Petite Suite*, by Debussy. A group of three numbers: *Entr' Acte*, from *Xaviere*, by Dubois; *Fly-Minuet*, by Czibulka; and *The Rain*, by David; closed the first half of the program. The orchestral numbers of the second half of the program were *Romance and Finale*, from *La Reine*, Haydn; and *Brunnhilde's Immolation*, from Wagner's *The Dusk of the Gods*. Mr. Hayes sang *La Procession*, by Cesar Franck; and an aria from Mozart's *Così Fan Tutte*. A group of spirituals in the second half of the program, *Go Down Moses*, and *By and By*, were given with pathos and fervor, as was the unaccompanied spiritual, *The Crucifixion*, sung for an encore. Both Mr. Kolar and Mr. Hayes were recalled many times.

For the concert, the afternoon of December 16, the Ypsilanti State Normal Choir furnished the major part of the program. Mr. Kolar conducted the orchestra in the *March of Homage* from Sigurd Jarsalfar by Grieg; *Kikimora*, a legend by Liado; *Nocturno and Menuetto*, by Lully; *Tambourin*, by Rameau (orchestrations by Felix Mottl); and the overture to *Hansel and Gretel*, by Humperdinck. The choir, under the direction of Frederick Alexander, sang a group of five Russian numbers by Tchaikowsky, Rachmaninoff, Gretchaninoff, Archangelsky, and Lvovsky. Of this group, Rachmaninoff's *Credo*, with Carl Lindegren Cantor, was especially effective. The second group by the choir consisted of *O Gladsome Light*, Sullivan; *The Adoration of the Magi*, Nicolai-Cornelius; solo by William A. Kerr; *Toc, Toc, Ouvrez*, Wallon Noel; and *Chanson Joyeuse de Noel*, Old French.

For the concert of December 30, Victor Kolar conducted his men through a program of request numbers, including overture to *Oberon*, Weber; *Coronation March*, from Meyerbeer's *Le Prophète*; Tchaikowsky's *Nutcracker* suite, Liszt's *Les Preludes*; Saint-Saëns' *Danse Macabre*, Grainger's *Colonial Song*; and Wagner's overture to *Tannhauser*. More requests were received for *Danse Macabre* than for any other number of the program.

ORPHEUS CLUB GIVES FIRST CONCERT.

On the evening of December 11 at Orchestra Hall the Orpheus Club of twenty-five male voices gave the first concert of its season for its sustaining members, presenting Wellington Smith, baritone, as soloist. The Orpheus Club was organized some twenty-three years ago by Samuel Richards Gaines. It was later directed by Frederick Alexander, who was succeeded by the present director, Charles Frederic Morse. While its personnel has changed during the years, yet it was the opinion of the critics that it had perhaps never

appeared to better advantage than at this concert. Opening as usual with the Dutch Song of Thanksgiving, the club sang numbers by Granville Bantock and Palmgren; French and Hungarian folk songs; and several Christmas carols, among them *Three Kings Have Journeyed*, by Cornelius and arranged by Damrosch.

Wellington Smith's work received much commendation. He sang two groups of songs by French, Russian, English and American composers, the solo parts in the Cornelius number, and in *Siberia*, by Frederick Eben Starke. Mrs. Wellington Smith, Harriet Ingersoll, and E. Hamilton Collins were the accompanists.

CHARLES NORMAN GRANVILLE HEARD.

The Tuesday Musicales presented as its first artist of the season, Charles Norman Granville, baritone, in a recital at Memorial Hall, on the morning of December 11. Mr. Granville at one time made Detroit his home so he was no stranger. His program included Moussorgsky's grim satire, *The Flea*; a group of Negro spirituals, Geoffrey O'Hara's *Little Bateese*—a setting of Joyce Kilmer's poem, *The Tree*, by Cilly, dedicated to Mr. Granville; and an interesting manuscript song by Samuel Richards Gaines. Margaret Mannebach was an efficient accompanist.

JOINT RECITAL AT ARENA GARDENS.

On December 17, John Charles Thomas, baritone, and Erwin Nyiregyhazi, pianist, gave a joint recital at Arena Gardens in the Civic Music League course. Both proved themselves artists of merit. Double and triple encores were demanded and given, the audience distributing its favors equally.

MRS. WILLIAMS IN COSTUME RECITAL.

Mrs. Guy Bevier Williams, soprano, gave a costume recital at the Hotel Statler on December 17. Her program consisted of American songs. The first part was devoted to songs of the earlier period, one interesting feature being a Puritan hymn, brought to this country by Mrs. Williams' ancestors in 1661. This was sung unaccompanied as was the custom of that time. Other songs of the early period were *The Tea Party* and a Spanish song of southern California. The songs of the second half of the program were of the nineteenth century. Sally Baker Hewitt acted as accompanist and also contributed Chopin's ballade in A flat major. J. M. S.

Huss Compositions Heard in Hannibal

A program of compositions by Henry Holden Huss was heard and greatly enjoyed recently at the Davis Studios in Hannibal, Mo. This was the ninth in a series of Master Composers of America. A biographical sketch of Mr. and Mrs. Henry Holden Huss was given by Eleanor Davis.

Elizabeth Gutman Sings Over Radio

After appearing in recital in Schenectady, N. Y., Elizabeth Gutman, soprano and singer of Jewish folk songs, broadcasted her program over radio station WGY of the General Electric Company, Schenectady.

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